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Contents

WHAT ABOUT LIBERAL ARTS?, <i>Uland E. Fehlau</i>	243
A REGIONAL EXAMINATION OF THE FOREIGN LANGUAGE SITUATION FROM THE UNIVERSITY VIEWPOINT, <i>Newton S. Bement</i>	246
THE END-PRODUCTS OF RESEARCH, <i>Albert C. Baugh</i>	268
A "QUIZ" ON ITALIAN CIVILIZATION, <i>Giuseppe Antonio Russo</i>	279
A DESIRED TECHNIQUE FOR THE USE OF SOUND FILMS IN THE TEACHING OF FOREIGN LANGUAGES, <i>J. R. Palomo</i>	282
AUTONOMOUS LANGUAGE, <i>Richard R. Pleasants</i>	289
MUSIC VERSUS DECIBELS. A COMEDY, <i>Arthur Minton</i>	291
FREDERICK COURTNEY TARR—IN MEMORIAM, <i>Raymond S. Willis, Jr.</i>	305
MEETINGS OF ASSOCIATIONS	306
NOTES AND NEWS	306
REVIEWS	309
HOHRATH, <i>Fünf in einem Ring</i> (J. A. Hess), 309; PUCKETT, <i>Intermediate Readings in German</i> (J. A. Hess), 309; STEINHAUER, <i>Das Deutsche Drama, 1880-1933</i> (E. H. Zeydel), 310; MORGAN, <i>A Critical Bibliography of German Literature in English Translation, 1481-1927</i> (E. H. Zeydel), 310; MATZ, <i>Herkunft und Gestalt der Adam Müllerschen Lehre</i> (F. L. Pfeiffer), 311; OLMAN, <i>Der Onkel aus Amerika</i> (L. Bergel), 312; PUGET, <i>Les Jours heureux</i> (B. Beam), 312; RITCHIE, <i>A Primer of French Composition</i> (A. H. Bagg), 313; TURGEON, <i>French One-Act Plays of Today</i> (M. M. Miller), 314; SKINNER-BRADY, <i>Gil Blas</i> (G. O. Seiver), 314; ERNST-SCHWARZ, <i>Madame Curie</i> (N. J. Tremblay), 315; CATTELL-FOTOS, <i>Selected French Short Stories</i> (G. P. Orwen), 316; BERKOWITZ, <i>College Spanish</i> (J. A. Thompson, W. A. McKnight), 316; NELSON, <i>Spanish Grammar</i> (R. L. Grismer), 317; BARLOW, <i>Basic Spanish</i> (R. K. Spaulding), 318; DASCH-ABRAMOWITZ, <i>Primer Libro de Lectura</i> (J. C. Watson), 319.	
BOOKS RECEIVED	320

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NOTE—Readers are reminded that the relative order of articles in the *Journal*, does not necessarily carry implications as to the comparative merits of contributions. The *Journal* is equally grateful to all its contributors, past, present, and potential, for their co-operation.

*What About Liberal Arts?*¹

ULAND E. FEHLAU

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NOT so many years ago it was the proud privilege of liberal arts colleges to pass upon the qualifications of candidates for teaching positions in grade and high schools. Now, as every one knows, that is the prerogative of the colleges of education. Within the space of one generation we of liberal arts have seen this authority slowly wrested out of our hands. It constitutes a loss so far-reaching in its effects upon the future of a liberal education that a full realization of it is benumbing.

It was not easy for the educationists, of course, to gain this victory, for they had to fight every inch of the way. But their task was greatly lightened by the lack of any whole-hearted and concerted opposition on the part of liberal arts colleges. Our age-old leadership simply could not be challenged! Or, if we did recognize the potential danger of the new movement, we too often attempted to ignore it by a shrug of the shoulder, or we consoled ourselves by labeling it a mere passing fad. And when finally the walls of "the castle" began to crumble under the steady attack of the new prophets, we too often withdrew to the proud heights of scholarship, considering it below the dignity of a scholar to be compelled to enter the lists in defense of his colors.

It is, of course, below a scholar's dignity, publicly to have to defend his position. But that is an ideal which, unfortunately, can never fully be reached. The history of the facts in modern education bears this out. On every side we see indications of an ever diminishing appreciation of purely cultural subjects. If a course does not prepare the individual directly for his specialized work, the educationists argue, it has no place in his curriculum. Ours is an age of specialization, in which there is little time for general cultural studies. Moreover, it is folly to burden the student's mind with all kinds of data that he cannot use in his trade or profession, especially in view of the many rapid changes taking place in most phases of modern life. The only really important thing, under these conditions, is to give each individual a certain mental flexibility, so that he can adjust himself to the problems of life as they arise.

These arguments, of course, contain some truth, but it is only a half-truth, for we must still ask: Can a one-sided training really prepare one for a very complex world? Will one be ready for the hardships of life, if in one's early schooling one is shielded against the sterner, disciplining subjects? Is not the modern system of education as applied in the public schools inclined to make of the teacher a mere entertainer and of the pupil an

¹ This article owes much to a discussion of this subject with Mr. Sidney R. Gair, representative of Henry Holt and Company.

amused spectator? Does it not make for mental slothfulness—a fertile soil for the propaganda undermining the principles of democracy today? How can a nation prepare its youth to be discriminating citizens, if its training does not include sufficient subjects developing the ability to analyze and to apply?

These questions would have little value, if they did not lead to some possible solution of the problem. Perhaps the following suggestions will aid in pointing out the way.

In the first place, we could learn much from our colleagues in education. They had certain definite ideas and plans for public school programs, and they presented them to the public. And after they had “sold” the public, they convinced the boards and departments of education of their value. The result is that many of their suggestions are now on the statute books of the states, which fact, when used as an argument for the existing curricula, is difficult to overcome. It must not be forgotten, however, that the public school programs are not in effect because of the law, but rather that the legislation is a result of enthusiastic, convincing, and concerted campaigning.

I do not, of course, wish to underestimate the great value of the many splendid papers in defense of liberal arts that have been read, and the many able and inspiring articles that have been written by our scholars. They certainly brought the problem to our attention. But unfortunately they usually remained unknown to those who were deciding the school programs. These articles and papers did not convince the boards of education, nor the public, simply because the latter were not aware of their existence. That, I believe, has been and still is the great weak spot in our armor of defense.

This applies, perhaps, more directly to us teachers of languages than to others, for the very nature of our subject-matter tends to make us somewhat retiring in our habits and attitude toward society. But the problem confronting liberal arts and especially modern languages today can never be solved by a policy of isolation. Furthermore, it is by no means sufficient to be greatly concerned about the students already enrolled in liberal arts colleges. It is just as important—for the present, at least—to be vitally interested in the *future* students of French, of German, of English, etc., in other words, in the pupils of the high schools, for it is there that their, as well as our, future is being decided. And as long as we of liberal arts choose not to take part in the forming of public school programs, we should not expect any more consideration than we are getting.

The deciding factor in many great business transactions is often the influence of personal contact. A good salesman will usually try to see his prospective buyer personally, for he knows the value of personal contact. The business man himself is used to this procedure and is often much more receptive to suggestions that are presented in person. And since many school board members are business men, it seems logical to suppose that

they would have the same reactions also in that capacity. But I wonder how many of us have ever bothered to present our ideals before school boards? The programs of public schools would very likely be much more in keeping with liberal arts standards, if this had been done on a sufficiently large scale.

But not only the local boards, also the state departments of education should be influenced in this respect, for any changes in basic requirements is now a matter subject to legislation. This is the outline of a tremendous program, but it is a necessary one, for the only way to preserve liberal arts ideals and standards, it seems to me, is by raising the requirements in the public schools. The change must begin at the bottom.

Since this is true, and since the future liberal arts students are now being molded by teachers in grade and high schools, it becomes apparent how necessary co-operation with teachers and principals in the public schools is—real, whole-hearted, and sympathetic discussions of the problems of education. Furthermore, a healthy and mutually beneficial interchange of ideas could be established between members of the colleges of education and of liberal arts colleges with regard to school programs. Perhaps permanent committees could be appointed, whose duty it would be to establish co-operation with our colleagues in education and to make periodic reports to the faculties. That would keep the question ever fresh and each member informed of the latest developments in that field.

Our problem, it seems to me, is to make the public liberal arts conscious again, to call to its attention the many arguments for, and the advantages of a rounded education—to which the study of languages certainly belongs. The attainment of this goal might be aided by public lectures, by radio speeches, by commencement addresses in public and high schools, and the like. To this end special events or contests could be arranged, or a "High School Day" be inaugurated, sponsored by the colleges. The type of event would be of secondary importance, for the main purpose would be to introduce the students to liberal arts colleges and to make them liberal arts minded.

The whole problem of the future of a more liberal education is certainly sufficiently challenging to command our attention, co-operation, and concerted action. Our main efforts, however, must be applied to the task of raising the requirements in the public and high schools, for only then can we expect to regain the high standards commensurate with liberal arts ideals.

A Regional Examination of the Foreign Language Situation from the University Viewpoint

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(*Author's summary.*—A study conducted under several topic heads, followed by a summary of significant facts and their implications [the last topic head], q.v.)

THIS examination was begun and completed during the first semester of the college year 1938-39, at the University of Michigan. It was undertaken for the purpose of recording the exact physical structure of the foreign language situation in secondary schools, and of discerning the relationship between this structure and foreign language study in institutions of higher learning, with some hope of being able to distinguish cause and effect, if any. The examination is regional in that it is confined to a single institution of higher learning, the College of Literature, Science, and the Arts, of the University of Michigan. It is likewise regional in that it is concerned especially with the secondary schools accredited by this institution. But it is not exclusively regional as regards the implications of its results, and the reason for this is that the literary college draws its students from between four and five hundred secondary schools distributed among three-fourths of the United States. This fact is not derogatory; on the contrary, it provides for certain instructive comparisons, as we shall see. In view of it, however, the term "regional examination" becomes geographically vague, indicating merely a study conducted from one of the focal points of our educational system, the large university. If similar studies were conducted, each one improving on its predecessors, at a good number of focal points, and if the results were consolidated, some good answers might be forthcoming as a result, from the institutions of higher learning, as a group, to the secondary schools, on the question of foreign language study. I have seen documents urging universities and colleges to force, by means of entrance requirements, the study of foreign language in the secondary schools. This is a poor answer because the secondary-school administrator has a better one. Quite logically, he points out that most of his high-school population is going directly into community life, and, according to the best democratic principles, the little minority doesn't count, even though, in the end, some community will depend on it for leadership. Both answers seem to be wrong, and the right one may be found somewhere between the extremes. But if foreign language study in the secondary schools exists more especially for prospective college students (and even if we, thinking democratically, still do not believe that mere high-school graduates should be deprived), then colleges and universities should have all the more to say concerning the pattern of foreign language preparation

which freshmen may bring to their door. In fact, where else can the pattern be so well tested? Where else, therefore, can the best pattern be selected, both for high-school students who do, and those who do not, go to college?

In mentioning at the outset the possibility of selecting a "best" pattern of pre-college preparation in foreign languages, I have skipped across a great deal of intervening territory which must be pretty thoroughly scrutinized, under several topic heads, and which is the main object of this examination. The topics, in order of presentation, are: effect of new college entrance requirements; analysis of foreign language entrance credits presented by freshmen in 1938; patterns of foreign language preparation offered by freshmen in 1938; the foreign language curriculum in Michigan accredited secondary schools; secondary schools offering Latin only; secondary schools offering French only; secondary schools offering Latin and French; high-school versus college preparation in foreign languages; effect of the amount of high-school foreign language study on success in college foreign language study; effect of time gaps in the high-school preparation pattern, on success in college; comparative values of total patterns of foreign language preparation, with regard to success in college French; summary of significant facts and their implications.

Effect of New College Entrance Requirements

In 1935 the literary college of the University of Michigan instituted new entrance requirements, which of course could affect fully only those students who entered the ninth grade of the secondary school not earlier than 1935, or who will graduate from college not earlier than the spring of 1943. It is already late enough, however, to expect some effect.

The new requirements are: two major sequences of three units (or years' study) each, two minor sequences of two units each, and five elective units, bringing the total to fifteen units. More specifically, these requirements comprise: (1) a major sequence in English, which is compulsory; (2) one major and two minor sequences, to be chosen from the following groups: (a) foreign language (Greek, Latin, French, German, or Spanish); (b) mathematics-physics; (c) science; (d) social studies. Only one sequence is permitted from any group except foreign language, in which two are allowed. The remaining five elective units may be drawn from any group (which sometimes accounts for a student's offering a single unit of foreign language), or from any subject counted toward graduation by the accredited school concerned.

In other words, no foreign language is required for entrance to this college. But the student who enters with less than four units of foreign language to his credit cannot graduate without having taken a year's work (eight semester hours) in a foreign language. Thus, one of the functions of the liberal arts college is seen to be that of admitting freshmen from the less well-equipped secondary schools and providing for them, at the

college level, the same advantages which are available to students in the better-equipped secondary schools before they enter the university.

It is perhaps unfortunate that no distinction, with reference to graduation requirements, is made between students who enter with three units of foreign language and those who enter with none, because, obviously, this fact makes it possible for a student to graduate from the university without a good reading knowledge of any foreign language. But he cannot get through a graduate school without this knowledge. Besides, it frequently happens that the desire for an education overtakes him while he is still an undergraduate.

Thus far, little advantage has been taken of these new entrance requirements which were purposely tempered to the smaller high schools of the State. In the fall of 1938, only 1.91 per cent of the 1046 freshmen entering this college offered no entrance credit in foreign language. These students came from eleven Michigan high schools and eight high schools in other States (Indiana, Iowa, Minnesota, New Hampshire, New York, Pennsylvania, and West Virginia).

At the same time, 43.4 per cent of the freshmen offered less than the four entrance units which would have exempted them from further foreign language study in the university. This fact clearly indicates that prospective college students are not avoiding the study of foreign languages, but are taking what they can get, in the high school. The average per freshmen, in fact, as boosted by those from the larger high schools, was 3.53 units, a sum which, after all, is equivalent to 23.5 per cent of the total entrance requirement.

*Analysis of Foreign Language Entrance Credits Presented
by Freshmen in 1938*

The total number of foreign language entrance units offered by this group of 1046 freshmen was distributed as follows: Latin, 53 per cent; French, 34 per cent; German, 7 per cent; Spanish, 4 per cent; Greek, 1 per cent; Italian (in addition to the 15 required units), 1 per cent.

Latin, which was once a foundation study as well as a four- or five-year course in itself, now stands, in the truly average, or small, high school, merely as a base without a superstructure, that is, two years ending with the tenth grade. Furthermore, it is only in this thwarted rôle that Latin appears to be holding its ground. In 1936, 88.6 per cent of the freshmen offered Latin, but in 1938, only 80.97 per cent. However, the number of freshmen offering Latin only rose from 29.93 per cent in 1936 to 31.45 per cent in 1938. In other words, the loss has occurred in schools offering Latin and one or more other foreign languages.

French, during the same period, made more than a corresponding gain. The percentage of freshmen who had studied French only was 9.37 in 1936 and 9.18 in 1938. But the number offering French either with or with-

out another language, rose from 36.89 per cent in 1936 to 50.86 per cent in 1938.

The 1046 freshmen who entered in 1938 are composed of four groups with regard to the number of foreign languages studied: 15 who had studied three foreign languages, 20 who had studied no foreign language, 462 who had studied one foreign language, and 549 who had studied two. The first group consists mainly of those who are "trying" one foreign language after another, although occasional exceptions are far superior to all others in any group. The second group consists mainly of students who are putting off the study of foreign language as long as possible.

Of the 462 freshmen who had studied a single foreign language, 329 had studied Latin, 96, French, 21, Spanish, and 16, German. In each of these divisions, the majority had studied the subject two years, the next largest number had studied it three years, and the number with four years of study was greater than the number with one year.

Of the 549 freshmen who had studied two foreign languages, 381 had studied Latin and French, 82, Latin and German, 40, Latin and Spanish, 22, French and Spanish, 18, French and German, 3, German and Spanish, 1, French and Italian, 1, Latin and Italian, and 1, Greek and Latin. The majority, in each instance involving Latin, had studied two years of each language, but in cases involving French, the largest group in each instance had studied three years of French and two of the other language.

Of the 15 freshmen who had studied three foreign languages, 13 had included Latin and 2 had included both Greek and Latin. The largest group, seven, had studied Latin, French, and German.

The most noteworthy facts, among those just presented, are that among prospective college students the majority study more than one foreign language, and that in secondary schools offering a choice of foreign languages the drift is away from all other languages and toward French.

*Patterns of Foreign Language Preparation Offered
by Freshmen in 1938*

The total of 1046 freshmen offered a total of 86 different patterns of foreign language preparation. A comparatively small group of freshmen (16.4 per cent of the total) accounted for 66 of these 86 patterns. The remaining 876 freshmen, or 83.6 per cent, offered only 20 different patterns, each of which was offered by not less than 10 freshmen. These 20 most common patterns are shown in the table at the top of the next page, in order of frequency.

What effect does the pre-college preparation pattern have on the choice of the foreign language studied in college? The answer to this question is extremely complicated and involves many other things besides the preparation pattern. I can only make a beginning at this point, by stating four or five significant facts. From each of the patterns that do not include French,

<i>Pattern</i>	<i>Offered by</i>
2 units of Latin	226
2 units of Latin, 2 units of French	140
2 units of Latin, 3 units of French	63
2 units of French	49
3 units of Latin	47
4 units of Latin	45
2 units of Latin, 2 units of German	44
3 units of Latin, 2 units of French	37
3 units of Latin, 3 units of French	30
3 units of French	27
2 units of Latin, 2 units of Spanish	26
4 units of Latin, 2 units of French	23
2 units of Latin, 1 unit of French	22
no units of foreign language	20
4 units of French	16
4 units of Latin, 3 units of French	15
2 units of Spanish	15
2 units of Latin, 4 units of French	11
1 unit of Latin, 3 units of French	10
2 units of German	10

beginning college French draws its enrollment approximately in proportion to the relative size of the group in the pattern. The same is true for Spanish, from patterns that do not include Spanish. But there is a noteworthy exception: the pattern with 2 units of Latin and 3 units of French. Three-quarters of the freshmen in this pattern elect fourth-semester French or beginning Spanish, but French four times as often as Spanish.

Of the freshmen in those patterns which contain Latin only, about 10 per cent continue the study of Latin in college. The exact reason for this is uncertain, but on investigating the 226 freshmen offering the most common of all patterns (2 years of Latin), we find that 165 ended their study in the tenth grade and 49 ended their study in the eleventh grade, so that a total of 94.69 per cent entered college with a one- or two-year time-gap standing at the end of their pre-college preparation pattern.

These time-gaps appear in the modern foreign language preparation patterns also. In fact they are so common that it is difficult to determine their effect on college work, owing to the lack of an opposite or control group sufficiently large to afford comparisons. Many freshmen with time-gaps start a new language in college, as all freshmen advisers know, but the majority have no choice but to ignore the gap, and after that the more intelligent or determined students overcome the handicap and appear near the top of the class despite the time-gap.

The effect of the time-gap between two years of Latin foundation in high school and the beginning of a modern language in college is likewise problematical, but the only gap which appears to be possibly beneficial is the one between three years of Latin ending with the eleventh grade and the beginning of a modern foreign language in college. We might reason

that this is because the gap lessens the possibility of confusion of the two languages. But this is negative reasoning, whereas, on the positive side, it is demonstrable that a three-year sequence in any foreign language gives a definite, beneficial, and lasting result, visible either when the same language is continued in college, or in superior achievement when a second language is begun in college.

On the other hand, when we find that two-year preparation patterns are frequently not continued in college, and that their results are not demonstrable through superior achievement in a second language begun in college we are apparently justified in wondering whether the student did not get off on the wrong foot—or the wrong language—in the first place. And if so, how could this have been avoided, except by offering the student a choice of foreign languages at the same grade level, preceded by an orientation course?

*The Foreign Language Curriculum in Michigan
Accredited Secondary Schools*

At the present time, the University of Michigan accredits 623 secondary schools, of which 37.4 per cent are North Central Association schools, but my examination is limited to those from which the annual report was received in November, 1938, numbering 467, of which 17.3 per cent are North Central Association schools. I am dealing, therefore, with a school which is more truly an "average" school than the one from which the average college freshman comes. To reinforce this point, allow me to add that during the five-year period ending in September, 1938, only 47.8 per cent of the total 623 accredited schools sent students to the university, and that 64 per cent of those sending students were North Central Association schools. I merely wish to make it clear that this "average" school is quite distinct from what might be called the "college preparatory" school. The average freshman entering the literary college in 1938 offered 3.53 entrance units of foreign language, whereas the total foreign language curriculum of this "average" school consists of 2.6 acceptable units.

The facts concerning foreign language study in these 467 secondary schools are shown in the table at top of next page.

In the next table, the first four groups are truly representative, since the proportion of North Central Association schools is subnormal in the first group, approximately normal in the second, subnormal in the third, and extremely subnormal in the fourth. Let us, therefore, under the next three topic heads, examine the first, fourth, and second groups, with regard to the amount of the language taught and the grades in which it is taught.

In passing, let us note that only 32.12 per cent of these 467 accredited schools are teaching a modern foreign language. Among such schools, 83.33 per cent offer French, 17.33 per cent offer German, 4.06 per cent offer Spanish, and 4.06 per cent offer Polish. By way of contrast, turning to

<i>Foreign Language Curriculum</i>	<i>Total Schools</i>	<i>N.C.A. Schools</i>
Latin only	248	22
Latin, French	75	30
No foreign language	69	9
French only	34	1
Latin, German	9	5
German only	7	1
Latin, Polish	6	1
Latin, French, German	6	4
Latin, French, Spanish	3	1
Latin, French, German, Spanish	3	3
General Language only	2	0
General Language, Latin, French	2	2
General Language, Latin	1	1
Latin, French, Polish	1	1
French, German, Spanish	1	1

another region, Oklahoma, we find that, among 201 teachers of modern foreign language in the secondary schools, 82.58 per cent teach Spanish, 10.98 per cent teach French, 3.98 per cent teach Spanish and French, 1.49 per cent teach German, and 0.99 per cent teach German and French.

248 Secondary Schools Offering Latin Only

Two years are offered by 214 (including 20 N.C.A.), of which, in 1938-1939,

56 are teaching the first year:

- 24, in grades 10-11 (the hyphen means "combined")
- 12, in grade 10
- 6, in grades 9-10
- 4, fail to indicate grade
- 3, in grade 11
- 3, in grades 9-10-11-12 ("any grade")
- 2, in grades 10-11-12
- 1, in grades 9-10-11
- 1, in grade 9

65 are teaching the second year:

- 37, in grades 11-12
- 13, in grades 10-11
- 8, in grade 11
- 3, in grades 10-11-12
- 2, in grade 10
- 2, fail to indicate grade

93 are teaching both years:

- 28, in grades 9, 10
- 26, in grades 10, 11
- 19, in grades 9-10-11-12
- 7, in grades 10-11-12
- 5, fail to indicate grades
- 4, in grades 9-10-11
- 4, in grades 11, 12

Three years are offered by 27 (including 2 N.C.A.), of which, in 1938-1939,

- 13 teach it in grades 9, 10, 11-12
- 4 teach it in grades 9, 10, 11
- 3 teach it in grades 9, 10, 12
- 2 teach it in grades 10, 11, 12
- 1 teaches it in grades 9-10, 10-11, 11-12
- 1 teaches it in grades 9-11, 10, 11-12
- 1 teaches it in grades 9, 9-10, 11-12
- 1 teaches it in grades 10, 11, omitting second year
- 1 teaches it in grades 10-11, omitting first and second years

Four years are offered by 7 (including no N.C.A.), of which, in 1938-1939,

- 6 teach it in grades 9, 10, 11, 12
- 1 omits the third year

So far as these particular 248 samples of secondary schools are concerned, only the 214 offering two years of Latin are disturbing to the university viewpoint. Of these 214 schools, the 207 which do not place Latin in the eleventh and twelfth grades, so that no gap may occur between high-school and college work, seem to concern us directly. But on further examination we find that the majority of our freshmen who offer only two units of Latin come from schools which offer a second foreign language, and not from these schools. In other words, this does not seem to be our problem. But we know that if the student did enter college, nine times out of ten he would not continue his Latin, and his two years of Latin would be worth very little to him in other foreign language courses. We know also that if a second foreign language course were offered to him in high school, *after* Latin, he would still, very frequently, come to college with two years of Latin and a gap.

From the university viewpoint, two years of high-school Latin, comparatively speaking, has no specific function and no general function. But the question here is: what is its function from the viewpoint of the secondary school? A specific function is impossible, the course being too short. Does it have a general function? If so, we understand why the school administrator should wish to place it as early as possible in the high-school curriculum, so as to derive the benefit in the remaining grades. But if a *general* function is sought, the logical manner in which to obtain it is to offer, not Latin, but a *general course*, which the average Latin teacher is already prepared to teach.

34 Secondary Schools Offering French Only

One of these schools (not N.C.A.) offers three years. Two years are offered by the remaining 33 (including one N.C.A.), of which, in 1938-1939,

- 8 are teaching the first year:
 - 3, in grades 10-11
 - 1, in grades 9-10-11

- 1, in grade 10
- 1, in grades 10-12
- 1, in grades 11-12
- 1, in grades not specified ("mixed" grades)

14 are teaching the second year:

- 6, in grades 11-12
- 4, in grade 11
- 2, in grade 12
- 1, in grade 10
- 1, fails to indicate grade

6 are teaching an unindicated year:

- 3, in grades 11-12
- 2, in grades 10-11
- 1, in grades 10-11-12

5 are teaching both years:

- 3, in grades 11, 12
- 1, in grades 10, 11
- 1, in grades 10, 11-12

The placement in the curriculum with regard to avoidance of a gap, is better for French than for Latin. For the student who will enter college, the gap should be eliminated in all cases. As for the student who is not going to enter college, *if* he is going to utilize his knowledge by doing some reading in his leisure time after graduation, he too might find his knowledge fresher if his second year fell in the twelfth grade. From the university viewpoint, the case is not very different from the case of two years of Latin, except that its potential specific function is more frequently realized in college. Consequently, from this viewpoint, the elimination of gaps is of paramount importance.

75 Secondary Schools Offering Latin and French

The majority of these schools, (a majority which at the same time is a group containing almost the minimum percentage of North Central Association schools) follow what may be called, on comparison with all other accredited schools (and from that viewpoint only), a middle-of-the-road policy. They offer two years of Latin followed by two years of a modern foreign language:

<i>Foreign Language Curriculum</i>	<i>Total Schools</i>	<i>N.C.A. Schools</i>
2 years Latin, 2 years French	45	16
3 years Latin, 2 years French	11	3
4 years Latin, 4 years French	6	4
4 years Latin, 2 years French	4	2
2 years Latin, 3 years French	3	2
3 years Latin, 3 years French	3	1
2 years Latin, 4 years French	2	1
3 years Latin, 4 years French	1	1

As shown in the above table, two years of Latin and two years of French are offered by 45 schools, of which, in 1938-1939,

- 21 are teaching both years of Latin, both years of French
- 9 are teaching second-year Latin, first-year French
- 6 are teaching both years of Latin, first-year French
- 4 are teaching first-year Latin, second-year French
- 2 are teaching both years of Latin, second-year French
- 2 are teaching second-year Latin, second-year French
- 1 is teaching first-year Latin, first-year French

The administration of the foreign language curriculum of the secondary school is frequently open to criticism. Classes are sometimes too large, or, on the other hand, owing to the minimum number of students required to form a class, a course is not given at the proper time, or else pupils with different amounts of training are combined to form a single class. The secondary school is geared more or less to mass production, with the result that it is necessary to keep the teacher-pupil ratio as constant as possible throughout the plant. With reference to the solutions provided, under these conditions, for problems arising in the foreign language curriculum, nothing could be more enlightening than the following facts concerning the grade levels at which the Latin and French courses are taught in the 45 schools already mentioned:

First-year Latin:

- 22 teach it in grade 9
- 3 teach it in grades 9-10
(the hyphen means "combined")
- 2 teach it in grade 10
- 2 teach it in grades 9-11
- 1 teaches it in grades 10-11
- 1 teaches it in grades 10-12

Second-year Latin:

- 29 teach it in grade 10
- 5 fail to indicate grade
- 3 teach it in grades 10-12
- 2 teach it in grades 10-11
- 2 teach it in grades 11-12
- 1 teaches it in grades 9-10

First-year French:

- 21 teach it in grade 11
- 4 teach it in grades 10-11
- 4 fail to indicate grade
- 3 teach it in grades 11-12
- 2 teach it in grade 9
- 1 teaches it in grade 10
- 1 teaches it in grades 9-12

Second-year French:

- 18 teach it in grade 12
- 4 fail to indicate grade
- 3 teach it in grades 11-12
- 2 teach it in grade 10
- 2 teach it in grades 10-11
- 2 teach it in grade 11
- 2 teach it in grades 10-12
- 1 teaches it in grades 10, 12

First- and second-year French:

- 1 teaches it in grades 9-10-11

The largest single group, among the above 45 schools, offers a clean-cut curriculum (two years of Latin followed by two years of French), of which the prospective college student takes either half or all. The remaining schools are faced with alternation of courses, combination of grades, or both, presumably owing to the fewness of elections. Any of these that are teaching as many as four classes in foreign language might create a three-year sequence by offering a one-year general course (including English), followed by a choice (to reduce pupil failure) of two years of Latin or two years of French. Since some of the textbooks now available for the general course are certainly not too easy for tenth graders, the three-year sequence might well end with the twelfth grade.

Turning now to the 11 accredited secondary schools which offer three years of Latin and two years of French, I may begin by stating that this pattern is one of those which produce superior results when French is continued in college. Most of these 11 schools offer Latin beginning with the ninth grade, and French ending with the twelfth grade, but there are two among them which reverse the order of study, apparently believing that a modern language is easier for beginners than an ancient one.

Summing up the foreign language situation in these 467 "average" Michigan accredited secondary schools, we find that 86 per cent teach some foreign language, that 53 per cent teach Latin only, that 21 per cent teach more than one foreign language, and that a foreign language course is usually a two-year course beginning in the ninth, tenth, or eleventh grade, so that the twelfth grade is frequently left vacant of foreign language study. According to some, this pictures a situation which is not getting any better. But that is uncertain, and must remain so until another survey is made, two or three years hence. One thing which does appear certain, at least to those who have observed results in college over a period of years, is that the average quality of foreign language instruction in the secondary school is not growing worse, but perhaps better.

High-School versus College Preparation in Foreign Languages

For the proper placement, in college courses, of students who are continuing the study of a foreign language begun in high school, it is customary

to consider a year of high-school work (5 recitation periods a week) as the equivalent of a semester of college work (4 recitations a week or 4 semester hours). I have undertaken to verify this equivalence by comparing the results obtained by high-school-trained students with those obtained by college-trained students and those obtained by students with a mixed training. The high schools represented are those from which the University of Michigan draws its students. The colleges represented are this college and the various colleges, junior colleges, and universities from which students come with advanced standing. The results referred to are those obtained in three college courses: second-semester French, third-semester French, and fourth-semester French.

On the basis of the numerical grade obtained in the course examination, the students in each course were ranked and divided into four equal groups or quarters: the upper (or best) quarter, the two middle quarters, and the lower (or poorest) quarter. Then, in each quarter, students were divided into groups on the basis of previous training or preparation for the course. The results, at the end of the first semester of 1938-1939, were as follows.

Second-semester college French (42 students):

<i>Previous training</i>	<i>Upper</i>	<i>Middle</i>		<i>Lower</i>
One year pre-college French	4	6	2	1
One-half year college French	7	4	8	10

Third-semester college French (228 students):

<i>Previous training</i>	<i>Upper</i>	<i>Middle</i>		<i>Lower</i>
Two years pre-college French	39	33	32	30
One year p-c and $\frac{1}{2}$ year college French	0	1	2	2
One year college French	18	23	23	25

Fourth-semester college French (132 students):

<i>Previous training</i>	<i>Upper</i>	<i>Middle</i>		<i>Lower</i>
Three years pre-college French	30	26	21	24
Two years p-c and $\frac{1}{2}$ year college French	2	3	5	0
One year p-c and one year college French	0	0	4	3
One and one-half years college French	1	4	3	6

According to these results, the equivalence is very close, but the balance appears to be in favor of the high-school-trained student, who has spent about twice as much time as the other in classroom contact with the foreign language, besides having had about twice as much time for the subject to settle in his mind. The element of time appears to count for a great deal. Another point is that in the beginning course many colleges use textbooks written to sell also in the high-school field, and that, class period for class period, the college class cannot cover the material at fully twice the high-school rate of speed. My impression, however, is that the equivalence varies greatly from year to year, so that in the long run, if an average was taken for a series of semesters, it might show no balance in favor of either high-school or college training.

But, whereas here we are considering previous training in French only and the place where that training was received, there are also other factors which affect the result, such as the amount of previous training in other languages and the matter of whether the student has had previous experience with college work. In the next topic some attention is given to these factors and their effect.

*Effect of the Amount of High-School Foreign Language Study on
Success in College Foreign Language Study*

A study of the results obtained on examination by 226 students of first-semester college French shows that, among those who had had no previous experience in college foreign language work, about three-fourths as many fall in the upper or best quarter as in the lowest or poorest quarter. On the other hand, among those who had had some previous college experience in foreign language study, about five times as many fall in the best quarter as in the poorest quarter.

On the face of it, this is strong evidence of the difficulty with which the student becomes adjusted to college work, but there is still another point to consider: that students who have already had some college experience in foreign language study before starting French, are usually students who began their foreign language work in high school and have accumulated substantially more experience than the others, in studying foreign languages.

Turning, next, to the high-school preparation of the group having no previous college experience, we find that those in the upper or best quarter average 3.27 units of foreign language entrance credit per student (a little less than the average freshman, who offers 3.53), while those in the lowest or poorest quarter average only 2.31 units per student. Consequently, the difference in results appears to correspond to a difference in the amount of previous experience in foreign language study. It is not, however, merely the amount which counts, but the composition of the amount. For example, let us compare, in terms of the number of students falling in each quarter, the effects of different total amounts and also the effects of similar total amounts having different compositions:

<i>Pre-college training</i>	<i>Upper</i>	<i>Middle</i>		<i>Lower</i>
None	0	1	2	5
1 year of 1 language	1	0	2	1
2 years of 1 language	15	20	23	26
3 years of 1 language	7	5	2	4
3 years divided between 2 languages	2	3	1	1
4 years of 1 language	6	10	6	0
4 years divided between 2 languages	4	1	3	1
5 years divided between 2 languages	0	2	0	1
6 years divided between 2 languages	2	0	0	0

Not only the effect of total amount, but the superiority of that amount when it includes a three-year sequence or is a four-year sequence in a single language, is obvious from comparison, in the above table. At the same time, it is not demonstrable that total amount alone, regardless of the number or identity of the languages studied, determines the quality of the preparation. For example, let us compare, on this basis, the results obtained by 222 students of third-semester college French:

<i>Total foreign language training</i>	<i>Upper</i>	<i>Middle</i>		<i>Lower</i>
1 college year	0	0	0	2
2-2½ pre-college years	5	5	5	3
2-2½ p-c years plus 1 college year	5	5	12	12
2 p-c years plus 2 college years	0	0	1	0
3-4½ pre-college years	17	16	17	20
3-4 p-c years plus 1-1½ college years	6	8	6	10
3-4 p-c years plus 2 college years	0	2	2	0
4 p-c years plus 3 college years	1	1	0	1
5-6 pre-college years	15	11	7	4
5-6 p-c years plus 1-1½ college years	3	3	3	3
5-6 p-c years plus 2-2½ college years	1	4	1	0
5-6 p-c years plus 3-4½ college years	1	0	1	0
7 pre-college years plus 1 college year	0	1	0	0
7 pre-college years plus 2 college years	2	0	0	0

Aside from the ever-apparent fact that any amount of pre-college foreign language training is better than none, it is not demonstrable that sheer amount of previous training is the sole determining factor, although it is obviously related to success. But if we select one of the best groups in the above table, "5-6 pre-college years," and investigate it, we find that it includes, in the case of each student, in addition to two years of French, a three-year or four-year sequence in one other foreign language. In other words, we must seek the main determining factor in the pattern rather than in the total amount of the previous experience. Whether we shall find it there is quite another question, but at least we shall have reached that point through a process of elimination. The one intervening matter which now remains to be considered is the effect of time-gaps in the preparation pattern.

*Effect of Time Gaps in the High-School Preparation
Pattern, on Success in College*

A "time-gap" exists in the preparation pattern when, for instance, a student has had two years of high-school Latin ending with the tenth grade, and no further foreign language study. This constitutes a potential two-year gap in his foreign language training, and specifically in his Latin preparation pattern. Or, suppose a student has had two years of Latin ending with the tenth grade, overlapping two years of French ending with

the eleventh grade. Such a case is here considered as constituting, not a gap for Latin, but a gap for French.

Such gaps, in one language or another, occur more often than not. As I have already mentioned, they are so common that it is difficult to determine their effect by comparison with control cases. For example, among 168 freshmen students of first-semester college French, 112 have time-gaps between their last year of high-school foreign language study and their freshman year in college. On examining the results obtained in this course, I find that the upper or best quarter contains 22 freshmen with gaps, while the lowest or poorest quarter contains 30. Turning to freshmen having no gaps, I find that the preponderance is reversed: the upper quarter contains 17 and the lowest quarter contains 11. These facts seem to indicate that, in general, the effect of gaps is a harmful one, even when the gaps have no specific connection with the language being studied.

Except in the manner just demonstrated, it is difficult to present an exact or complete picture of the effect of gaps. For instance, let us examine the effect of time-gaps in the preparation pattern of the same language that is being continued in college, with reference to the results obtained in third-semester college French by students whose previous preparation was two years of high-school French:

<i>Upper</i>	<i>Middle</i>		<i>Lower</i>
39	33	32	30
(5-10)	(7-10)	(2-10)	(4-10)
(6-11)	(10-11)	(7-11)	(4-11)

Explanation: "(5-10)" under "39" in the "Upper" quarter indicates that among 39 students in the best quarter, 5 had two years of French ending with the tenth grade; and so on in the rest of the table. From this table, it appears that time-gaps alone neither explain poor work nor prevent success. Let us look also at a similar table for students of fourth-semester college French who have had three years of high-school French:

<i>Upper</i>	<i>Middle</i>		<i>Lower</i>
30	26	21	24
(4-11)	(11-11)	(8-11)	(8-11)

The explanation of what we see here is that probably the most significant part of our material has escaped observation by not electing the French course because of the handicap of a gap. Instead, the student may have elected a new language, as, German or Spanish or Italian, in which he may do very well if he had a three-year sequence in high-school French, but not so well if he had a two-year sequence. The reverse of this is to find students who are taking French because there was a time-gap in their pre-college German preparation. This is not difficult, and we note that those with three years of high-school German and a time-gap become very good stu-

dents of French. Nevertheless, the time-gap has permanently severed such students from their first-chosen foreign language.

*Comparative Values of Total Patterns of Foreign Language Preparation,
with Regard to Success in College French*

The following table is based on the results obtained by 164 freshmen students of first-semester college French. The entire number was divided into four equal groups on the basis of a common examination, but the entire number is not represented here. Instead, only students having the eighteen most common patterns of pre-college preparation are shown. Opposite each preparation pattern is shown the number with that pattern who fell into each of the four quarters. In the lower or poorest quarter are included those students who failed to complete the course because they found it too difficult (cases of illness, accidents, financial difficulty, etc., are excluded).

<i>Preparation pattern</i>	<i>Upper</i>	<i>Middle</i>		<i>Lower</i>
None	0	1	2	5
1 year pre-college Latin	1	0	2	1
2 years pre-college Latin	14	20	21	21
2 years pre-college German	0	0	1	2
2 years pre-college Spanish	1	0	1	3
3 years pre-college Latin	5	5	2	4
3-3½ years pre-college German	2	0	0	0
4 years pre-college Latin	6	9	5	0
4 years pre-college Spanish	0	1	1	0
1 year p-c Latin, 2 years p-c Spanish	0	1	1	1
2 years p-c Latin, 1 year p-c German	1	1	0	0
2 years p-c Latin, 1 year p-c Spanish	1	1	0	0
2 years p-c Latin, 2 years p-c Spanish	3	0	3	1
2 years p-c Latin, 3 years p-c German	0	2	0	0
3 years p-c Latin, 2 years p-c German	0	0	0	1
3 years p-c Latin, 1 year p-c Spanish	1	1	0	0
3 years p-c Latin, 3 years p-c Spanish	1	0	0	0
4 years p-c Latin, 2 years p-c Italian	1	0	0	0

From this table no conclusive argument can be drawn in favor of any single pattern of preparation, although two years of Latin appear to be worth little more than one, three years of Latin appear to be very definitely worth more than two, and four years worth more than three. It will appear, however, from a combined study of this table and the one which follows, that students who in high school had not less than a three-year sequence in one foreign language, and did not study more than two foreign languages, offer as good a pattern as any commonly found.

The following table is based on the results obtained in a common examination by 226 students of third-semester college French. This table shows a total of fifteen preparation patterns and combinations of preparation patterns. The "combinations" are, in each case, the result of consolidating certain very similar patterns in order that the total number of divisions in the table might be reduced to a minimum and yet include all patterns regardless of the number of students in any given pattern.

<i>Preparation pattern</i>	<i>Upper</i>	<i>Middle</i>		<i>Lower</i>
2 years pre-college French	4	5	3	3
1 year college French	0	0	0	2
2 years pre-college or 1 year college German plus 2 years p-c or 1 year college French	0	0	0	2
2 years pre-college Italian plus 2 years pre-college French	0	0	1	0
1-2 years p-c or 1 year college Latin plus 2 years pre-college French	18	18	21	21
2 years pre-college Latin plus 1 year college French	5	5	13	11
3-4 years pre-college Latin plus 2 years pre-college French	16	11	5	4
3-4 years pre-college Latin plus 1 year college French	8	7	3	5
3-4 years p-c and $\frac{1}{2}$ year college Latin plus 2 years p-c, or 1 year college, or 1 year p-c & $\frac{1}{2}$ year college French	0	2	1	1
4 years p-c and $1\frac{1}{2}$ years college Latin plus 2 years pre-college Greek plus 1 year college French	0	2	0	0
1-4 years pre-college Latin plus 2-3 years p-c, or 1-3 years college, or 2 years p-c & 1 year college German plus 2 years p-c or 1 year college French	5	4	4	7
2-4 years pre-college Latin plus 1-2 years p-c, or 1 year college, or 2 years p-c & 2 years college, Spanish plus 1 year p-c & $\frac{1}{2}$ year college, or 1 year college, French	1	1	3	1
3 years pre-college Latin plus 1 year college Italian plus 1 year college French	0	1	0	0
4 years pre-college Latin plus $1\frac{1}{2}$ years college German plus 2 years p-c and 3 years college Spanish plus 1 year college French	1	0	0	0

1 year pre-college Latin				
plus 1½ years college German				
plus 1 year college Italian				
plus 1 year p-c and ½ year college French	0	0	1	0

In order to avoid the very small groups, let us consider, in the above table, only the six most common patterns, that is, patterns number 1, 5, 6, 7, 8, and 11 in the series of fifteen. From the results shown by these most common patterns it is not demonstrable that, for success in a given foreign language, the previous study of two other foreign languages is worth any more than the study of one alone. Neither is it demonstrable that the previous study of one other foreign language is worth appreciably more than the study of none, unless the study of that other foreign language has been carried on for a period of not less than three years.

From whatever angle we view the foreign language situation in secondary schools, we encounter evidence of the superiority and desirability of a not-less-than-three-year sequence in at least one foreign language. Three years appears to be the minimum effective period of time, perhaps because the mere element of time, in itself, is one of the factors most essential to language learning, as we see when we compare the results of a given time spent in high-school study with half that time spent in college study, and find that the longer time tends to give the better result, at least among students who reach college. Finally, the corollary of a three-year minimum course in high schools is that colleges, instead of refusing credit for less than one year of college study of a foreign language, should refuse credit for less than a year and a half, or perhaps even for less than two years, of college study of a foreign language.

Summary of Significant Facts and Their Implications

Let us now recapitulate the more significant facts of the foreign language situation in the university, in the secondary schools from which its students come, and in the small or average accredited secondary school, with special attention to the implications of these facts.

Up to now (but it is yet early), and so far, at least, as foreign language study is concerned, the new entrance requirements, designed to avoid shutting the doors of the liberal arts college to graduates of the smaller Michigan high schools, have not had, exactly, either the intended or the expected result. About 14 per cent of the small or average Michigan accredited secondary schools now offer no foreign language, but, of the freshmen entering the liberal arts college in 1938, only 1.91 per cent had not studied a foreign language, and most of these came from high schools which do offer foreign language study. Obviously, for those high schools of which only an occasional graduate continues his education in college, we can urge only a precautionary minimum offering of language study, identical with

the offering recommended in view of the many graduates whose formal education must end with the twelfth grade: a minimum efficient sequence, if any, in a foreign language, or, depending on the nature of the demand, a general course.

Turning next to prospective college freshmen as a high-school group, we find that with this group foreign language study appears to stand on its merits. In 1938, foreign language college entrance units amounted to nearly one-fourth of the total entrance credit presented by the average freshman. Apparently there is no general attempt, among members of this group, to avoid foreign language study in high school. They take what they can get, and the average member takes more than he could get in the small or average Michigan accredited secondary school.

It might be contended that all this is probably because the majority come from high schools which are forced to prepare students also for colleges that do require foreign language study before entrance. But the contention can be disproven, since nearly half of this group did not complete in high school the amount which would have exempted them in college (although this could often have been done by adding a single year), and since those who did complete it did not generally do so for the purpose of avoiding further study in college, as may be understood from the fact that in college, in beginning French for example, they account for proportionately the same number of elections as the non-exempt group. Of those who were not exempt and had not studied French, 27.1 per cent elected beginning French, and of those who were exempt and had not studied French, 26.7 per cent elected beginning French.

In 1938, only one foreign language had been studied by nearly half the total number of freshmen, and nearly a fourth of the total number had studied two years of Latin ending, nine times out of ten, with the tenth or eleventh grade. Add to this the fact that, among freshmen who have studied no other language, only about one in ten continues the study of Latin in college, and the fact that they come largely from high schools which do offer a second foreign language. The inescapable conclusion is that Latin, in the minds of this comparatively large group of students, was either a general-purpose language study or a two-year disciplinary introduction to the study of other foreign languages. The latter rôle is indicated by the traditional relative position of Latin in the foreign language curriculum, and the position can hardly be changed without changing the rôle. That this is, nevertheless, exactly what has been happening in many instances, seems to be indicated by the fact that between 1936 and 1938 the number of freshmen who had studied Latin dropped eight per cent and the number who had studied French rose fourteen per cent, while the numbers who had studied other foreign languages remained fairly constant. In such instances, Latin might gain by being placed on precisely the same footing as the other foreign languages and by being taught for its own sake exclusively.

What, in that case, would replace Latin in its traditional rôle of disciplinary introduction? Nothing, if we may assume that the student already possesses a thorough knowledge of the mechanics and the background of English, so that no preliminary comparative study is necessary, and if no orientation for selective purposes is desirable. Otherwise, a multiple-purpose introductory course is indicated, which will (1) benefit the student whether or not he ever studies a foreign language; (2) decrease pupil failure by turning back, momentarily at least, pupils who have no aptitude for foreign language study; (3) provide such preliminary experience as will enable the student to select, on the basis of aptitude, choice, or future needs, the foreign language to be studied, whether or not a course in it is immediately available. Happy results have been had from such courses, even when used merely as channels to receive ninth graders who were starting to fail in beginning Latin.

Let us turn now to the 52.5 per cent of our freshmen who had studied two foreign languages. Seven times out of ten these two languages were Latin and French, and the majority had studied two years of each language, but this majority was much larger in Latin than in French. In Latin, three-year sequences were one-fourth as numerous as two-year sequences, but in French, seven-eighths as numerous. This trend might be interpreted as a reflection of the unfavorableness of the position and the rôle of Latin, despite its popularity in the small high school, and as an indication that both are potentially untenable.

With reference to continuation in college, the three-year sequence has greater significance than the two-year sequence. Although among freshmen with a three-year sequence in French, 84.3 per cent were exempt from further study, and among those with a two-year sequence, 79.6 per cent were exempt, more of those with a three-year sequence continued the study in college (58.9 per cent) than of those with a two-year sequence (50 per cent).

With reference to probable success in college study of the same or another foreign language, the three-year sequence has still greater significance. The first minimum essential of a "best" preparation pattern, as indicated by results in college foreign language study, is a three-year sequence; and two appears to be the maximum number of foreign languages which may be undertaken in high school without encountering a plateau in investment returns. These findings confirm the thought of some of the administrators of the largest high schools, staffed in some instances to offer as many as five years each of five different foreign languages. "Three years of one language is required," says the principal of one of the thirty Progressive Schools participating in the Eight-Year Study. "A contemplated curriculum change would limit pupils to the study of one foreign language." The foreign language curriculum of this particular school is unsurpassed for brevity, by any other school in the group: four years of French and three of

German. The principal of another school in this group, which offers two modern and two ancient foreign languages in two-, three-, and five-year sequences, says: "In general students are taking fewer foreign languages further and more deeply." And the principal of another, which offers an exploratory try-out course in the eighth grade: "All language work is elective above the eighth grade. Aptitude is stressed."

These quotations, excepting that part which would limit the study to one foreign language (rather than a maximum of two), agree in principle with a university viewpoint based on a study of college performance in its relation to high-school preparation patterns, and they agree despite the fact that, by preliminary agreement, students from the schools participating in the Eight-Year Study are released from college entrance requirements. Whether or not this fact makes the above-mentioned viewpoint likewise "progressive," this viewpoint is offered with the hope that it may be constructively suggestive, especially to the small high school.

At the present time, approximately 14 per cent of the average or small Michigan accredited secondary schools offer no foreign language study. The remaining ones offer an average of approximately three years of foreign language study. More than half of these offer Latin only, which, four times out of five, is offered as a two-year sequence and therefore does not appear to have either a specific or a general function, despite the fact that in half the cases the sequence ends with the grades 11-12 combined. For these schools, about 40 per cent of the total accredited number, send very few graduates to colleges. To accomplish a specific function, a three-year sequence is indicated; or, for a general function, a general course.

Approximately one school in thirteen, among those schools teaching foreign languages (about 86 per cent), offers two years of French only, so placed, in the majority of instances, that the student may continue in college without a time gap. For permanent value to students who do not go to college, a three-year sequence is indicated. Otherwise, the indication must be the same as for the two-year Latin sequence.

About one sixth of the approximately 86 per cent of the average or small accredited schools which teach foreign language, offer Latin followed by French, and about one tenth offer two years of each, a preparation pattern the efficiency of which, as measured by success in college French, is almost precisely the average. But the student who takes only the first half of the pattern enters college with a sequence of questionable value and a two-year time-gap. In schools where this student is sufficiently numerous to warrant it, a worth-while experiment would be to offer him a general language course in the tenth grade, followed by a choice between two years of Latin and two of French, to complete a new-type three-year sequence to be offered as an experimental major sequence for college entrance.

Time-gaps between high-school and college work can be avoided only by having all sequences, of whatever length, end with the twelfth grade.

At the present time such gaps are extremely common in the pre-college preparation pattern. In general, their effect is harmful, not only as evidenced in results when a new foreign language is begun in college, but, very frequently, because they discourage the student from continuing in college a language begun in high school, whereas he might have gone farther in that language than he now can in any other.

In cases where the student does continue in college a language begun in high school, his high-school training appears to be readily equivalent to college training at the current rate of exchange based on the two-to-one ratio.

In cases where the student begins a new foreign language in college, his success in it varies in proportion to the total amount of his high-school experience in foreign language study, but depends more specifically on the inclusion, in that experience, of a sequence in a single language, and, still more specifically, on a minimum sequence of three years.

The End-Products of Research

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(*Author's summary.*—Sometimes research in the humanities is called upon to defend itself against critics, lay and professional, who question its significance. The justice of this criticism is considered. The final results of research are distinguished from intermediate stages and by-products.)

SOME of my friends who have read the title of my paper¹ have asked me what it means. And I confess that the term *end-product*, familiar enough to the chemist, has no very definite meaning to the medievalist, who seldom does his lighter reading in the pages of *Chemical Abstracts*. Nevertheless, the Oxford Dictionary, that model of compression in ten volumes, puts it very succinctly: "*Chem.*, the substance finally produced." I am told that bakelite is the end-product of a series of changes, in the course of which carbon monoxide passes successively into methyl alcohol, formaldehyde, and other things. Now I envy the chemists their word because it implies so clearly that the "substance finally produced" is distinct from the intermediate products and from the by-products involved in its production. It does not imply that by-products are not often valuable or that intermediate products do not sometimes have uses of their own. But it focuses attention upon the final result and causes the chemist to judge the intermediate stages by the value of the final result. This is something which, I fear, the humanistic scholar does not always do, and it is for this reason that I have used the term in stating my topic. For I propose to examine some of the procedures of humanistic research, and consider some of the criticism that has been directed from time to time against its accomplishments.

Scholarship in the humanities, particularly in the modern languages, in which my own interest chiefly lies, is in a bad way. It is "pedantic and arid" or else "narrow and technical." Our philological and historical journals are filled with articles of inferior quality. There are "too many merely factual studies," "too many studies concerned with details of secondary or questionable value." In short, it is "quite inconsequential." All this I learn from the recently published report of a committee which solicited opinions. My own critical sense is rather dulled, but I have apparently been imposed upon for a long time. I have been subscribing to a number of philological journals for years, and, what is worse, reading them—reading them, if I must confess it, generally with interest and frequently with enjoyment. I have wasted valuable time. I have been spending my money for something that, to say the least, wasn't first class.

¹ The present paper formed originally the substance of an address at a joint dinner for members of the Mediaeval Academy and the Modern Language Association, in New York, December 28, 1938. This accounts for one or two temporal allusions in it.

The situation clearly calls for action. What shall I do about it? I can cancel all my subscriptions, or if I continue them through a sense of duty or force of habit, I can pass the word on to other scholars that modern scholarship is really a lot of rubbish. And in any case I can write a letter to the Editor. The Editor—there is the nub of the matter. The whole trouble with modern scholarship lies with the editors. And since we may as well be generous in our criticism, let us include in this general condemnation the associate editors and the editorial boards of our journals. They are incompetent. If they were competent judges of the contributions submitted to them, they would not let thirty per cent, sixty per cent, or even ninety per cent of the papers they print reach the linotype machine. (If the editor of any journal is present tonight, he will know, of course, that it is the editors of the other journals who are so often lax.) It is all very strange. I observe that most of those responsible for the editorial direction of our research publications are men of high standards in their own published work, often scholars of recognized eminence. It does not seem likely that their judgment can be so much less sound than that of the critics. And generally their judgment is fortified in passing on articles outside their own special fields by the opinions of specialists to whom they go. Yet the evidence is all too plain. Collectively they publish several hundred articles a year, many of which are of inferior quality, merely factual, of questionable value, dull.

Now, I am led to ask who writes all these inferior articles. Some of those who replied to the committee's questionnaire know the answer. Our journals, they tell us, are filled with the efforts of young men and women seeking to satisfy the demands of deans and administrative officers. It would seem that the land is full of institutions happy in the possession of a dean who by a word can galvanize his faculty into scholarly activity. Socrates was wrong when he said, or was made to say, in *The Clouds*: "Oh, mortal! you, who desire to instruct yourself in our great wisdom, . . . you must have the memory and ardor for study, you must know how to stand the tests, hold your own, go forward without feeling fatigue, caring but little for food, abstaining from wine, gymnastic exercise, and other similar follies." The deans have changed all this. They can inspire the epicure with Spartan purpose, induce the hedonist to substitute medieval charters and philological puzzles for Verlaine and chess. They are chemists in human nature, able to add the element of scholarly ambition to a fully satisfied compound. The fact that I have never met the all-American dean means nothing; the size of our journals is proof both of his existence and his success. Still I ask, in that expressive colloquialism of the year: "So what?" . . . I have just been reading the letters of Mozart.

How much of the criticism of current research proceeds from idealism and how much from lack of vision or from scholarly provincialism, I do not know. The idealist I can understand; I have children of my own, not

yet reconciled to an imperfect world. I can also understand some kinds of provincialism. I can even applaud the higher provincialism which cherishes an honest affection for its own familiar region. But when the humanist sees value only in the one thing nearest his heart, when his gaze is so intently fixed upon his own scholarly half-acre that any other prospect seems insignificant, it is time for a little self-scrutiny. I have heard a well-known Wordsworthian express impatience with a journal because the number that had just come contained an article on Peire Vidal (or some other Provençal poet), articles on Elizabethan literature, the eighteenth century, on Spanish drama, but none on Wordsworth. A few months later when the same journal printed two articles on Wordsworth and one on Coleridge in the same number, he mere'y sighed over the amount of material he had to read in order to keep up with his subject. The cock in Aesop was once scratching in the gravel for his customary tidbit when he unearthed a gleaming jewel. Testing it and finding it unsuited to his palate, he kicked it away in scorn as unfit for further consideration.

Wishing, however, to give a demonstration of tolerance myself, even of patience, I am ready to admit that the critics of modern scholarship are moved by the purest idealism and a worthy zeal for reform. I assume that they are men of catholic taste, genuinely interested in research, who exemplify in their own work the qualities which they crave, or could exemplify them if they had a mind to. (There may be something in that.) Still I question the justice of their criticism. When they charge scholarship with being "arid," what do they mean? Do they mean that it is dry, that it makes dull reading, that Professor Doe's paper on intervocalic *n* is lacking in suspense, though perhaps not altogether in mystery, and does not rise to a climax or compare in style with the *New Yorker*? If this is what they mean and the criticism is valid, ninety-nine per cent of the published research in physics, chemistry, zoology, and the other sciences stands condemned. Since when have we demanded more than sound reasoning and clear exposition in scientific writing? If on the other hand, "arid" means that the material itself is not interesting, it can only mean that it is not interesting to the person bringing the charge. On this basis I find most biological research not only uninteresting but incomprehensible. There may be a relation between the two things. I recognize, however, the importance of biological research. Again, if "arid" means that an article or note does not have broad implications and lead to an important generalization, it becomes more or less synonymous with the criticism that much of scholarship is narrow and technical, factual, concerned with details of questionable value. In so far as this criticism indicates that what the critic is interested in is broad views and general ideas I have no quarrel with him. What I have to say on this subject will come later. But in its implication that what the critic is *not* interested in is worthless, namely, the more technical and factual studies, the smaller investigations of special, and to him unimpor-

tant, points, I believe that the criticism is unsound and its acceptance would be disastrous to learning. It is an example of the failure to differentiate between an end-product and the intermediate products essential to its attainment.

I do not consider it necessary to defend the factual study. Fact is the basis of all science, historical and philological as well as physical and biological. Theories and interpretations come and go, but fact remains. A great English scientist has recently said: "Much of modern scientific doctrine appears at first sight to have an elusive and even metaphysical character, and this aspect of it seems to make the strongest appeal to many cultivated minds. Yet upon the whole, the main triumphs of science lie in the tangible facts which it has revealed; and it is these which will without doubt endure as a permanent memorial to our epoch."² Neither do I think it necessary for science to apologize for researches that either are or appear to be narrow and technical. Such studies are necessary as a foundation for any larger structure. Without them such great scholarly achievements as Robinson's *Chaucer* or Karl Young's *Drama of the Medieval Church*, to mention only two widely different types of scholarship, would have been impossible. It is the charge that modern scholarship often concerns itself with "details of secondary or questionable value" that seems most to call for scrutiny. If true, our scholarship really is in danger of becoming inconsequential. I do not believe it is true.

The value of a given piece of research is a difficult thing to measure. It is not so much that things differ in value as that they have a different value for different people or for different purposes. I think that one must feel very sure of himself who would venture to say that any given study, if its facts or conclusions are trustworthy, has little or no value. Indeed the importance of more than one scientific achievement has not been recognized at the time it was published. Examples in science are quite common and have the advantage of being readily appreciated. One of the most striking instances is that of the late Professor Willard Gibbs of Yale, who published sixty years ago two papers in the *Transactions of the Connecticut Academy*. For ten years they passed completely unnoticed. Even then their implications only began to be recognized. Today they are the basis of the science of physical chemistry. The use of the spectroscope in chemical analysis is known to everybody. Yet the results of a whole generation of workers in this field have only recently become useful in throwing light on the structure of atoms. The discovery of helium seemed at the time a brilliant academic accomplishment. But the importance which the inert character of this gas and its refusal to unite with any other element give it for the Zeppelin could hardly have been recognized by Lord Rayleigh or any of his contemporaries. Examples could be multiplied. I mention only one other,

² Lord Rayleigh in *Science*, Sept. 2, 1938, p. 207.

which I came across in the presidential address of a great English scientist, Lord Rayleigh, son of the man who discovered helium, delivered last August before the British Association for the Advancement of Science. I quote his words for the sake of the incidental observation which he makes. "Referring to Watts's *Dictionary of Chemistry* (edition of 1894), there is an article of less than forty words . . . under the heading of dichlorodiethyl sulfide. After the method of preparation used by Victor Meyer has been mentioned, the substance is dismissed with the words 'oil, very poisonous and violently inflames the skin. Difference from diethyl sulfide.' There are sixteen other compounds described at comparable length on the same page. So far as I know, none of them is of any importance. A not uncommon type of critic would probably say that the investigation of them had been useless, the work of unpractical dreamers, who might have been better employed. One of these substances, namely, mustard gas, is quite unexpectedly applied to war, and the production of it is held by the critics to be the work not of dreamers, but of fiends whose activities ought to be suppressed! Finally at the bottom of the page begins a long article on chloroform. This substance, as you know, has relieved a great deal of pain, and on the same principle the investigator who produced it was no doubt an angel of mercy. The trouble is that all the investigators proceeded in exactly the same spirit, the spirit, that is, of scientific curiosity, and with no possibility of telling whether the issue of their work would prove them to be fiends or dreamers or angels."³

How uncertain must be any one's judgment of the value of scientific fact or truth and how often he will prove to have been wrong if he would condemn a particular result as useless, is evident. I have chosen to illustrate my point by examples drawn from science not only because they are striking but because I see no reason why we in the humanities should be less liberal in our attitude toward scholarly inquiry than the scientist is toward investigations in pure science. Just as many examples could be pointed out in history and literary history. I permit myself only two, which I choose from outside the Middle Ages in the hope that in speaking to medievalists I may not be dealing with matters that they are all familiar with.

In the first number of *The Bee*, one of those eighteenth-century periodicals in which the editor did almost everything but set the type, Oliver Goldsmith offered the public "A Letter from a Traveller." It was like many another bit of correspondence which purported to have been received from a real observer but which most readers accepted as a pleasant fiction. The letter is from Cracow and describes the Poles as a servile race amenable only to blows and threats. "How different these," says the author, "from the common people of England, whom a blow might induce to return the

³ *Science*, Sept. 2, 1938, pp. 207-208.

affront sevenfold." It is a very pretty tribute to English pride, but the source was pointed out twenty-five years ago by Professor Barnouw, who showed that Goldsmith's letter was a free rendering of a letter written by the Dutch essayist Justus van Effen nine years before Goldsmith was born. Goldsmith simply substituted the word *England* for *Holland* in the sentence quoted. In the same article Professor Barnouw noted that part of another number of *The Bee* was pieced together from two other letters by van Effen, and incidentally that Goldsmith's essay on the Dutch "peace-makers" was for the most part a close translation from Voltaire. This little ten-page article makes no claim to being of large significance. It is a modest contribution of the kind which we speak of somewhat grandly as "studies in source and influence." It sprang from the circumstance that Mr. Barnouw, being a Hollander, was curious to know where Goldsmith got some of his ideas about the Dutch. Indeed, I suspect that he was less interested in Goldsmith than in showing that the unacknowledged borrowings from van Effen did scant justice to the man whose translations had helped to make Swift, Shaftesbury, Addison, Steele, and others known in France.

A few years later Professor Ronald Crane and Mr. Hamilton Smith observed that one of the sources used by Goldsmith in his *Citizen of the World* was another French work, the *Lettres Chinoises* of the Marquis d'Argens. Some nine letters show Goldsmith borrowing without acknowledgment from d'Argens—in some cases entire letters—and there are parallel passages in fourteen others.

These clear cases of plagiarism doubtless led to the supposition that there might be more, and in 1924 an English student at the Sorbonne, Arthur L. Sells, wrote his doctoral dissertation on *Les Sources françaises de Goldsmith*. The supposition proved correct and Mr. Sells was able to add a number of pieces to the Goldsmith mosaic, especially from the periodical essays of Marivaux. But he left plenty of game for future hunters. Almost at once Professor Joseph E. Brown added a number of interesting examples of Goldsmith's method. One had to do with a *compte rendu* of "Ward on Oratory" which Goldsmith wrote for the *Critical Review*. Whether he was anticipating the procedure of many reviewers of our day in reviewing a book without the formality of reading it, I do not know, but after a few introductory comments Goldsmith announces his intention of departing from the usual custom of quoting passages from the book and offering instead "a few observations of our own." The "few observations of our own" consist of a free paraphrase of two articles from the *Encyclopédie* of Diderot. He seems to have thought well of these articles—one of them was by Voltaire—for a few months later he translated good-sized passages from them, also without acknowledgment, for an essay in *The Bee*. Mr. Brown noted also that another of the essays of van Effen had been borrowed and given the pleasing title "Of Justice and Generosity." It is interesting to note

the engaging simplicity of soul which permitted Goldsmith to include this paper later in a collected volume of his essays.

It is unnecessary to chronicle further contributions in this series of investigations. Crane and others have pointed out additional examples of borrowing from the *Encyclopédie*, large draughts from Voltaire's *Essai sur les Mœurs*, and a third levy upon van Effen. The late Professor Seitz traced about a hundred pages of a pot-boiler called *The Present State of the British Empire* to scattered sections in Burke's *Account of the European Settlements in America*, taken almost without change and pieced together none too carefully. Cod fisheries are generously added to the resources of Jamaica by the simple procedure of skipping eighty-nine pages in the source. This was clearly a bit of hackwork and would not be worth mentioning if it were not in keeping with what we now know to have been Goldsmith's practice in some of his supposedly original work. And so the process goes on.⁴

What is the significance of all this tracking down of Goldsmith's plagiarisms? Is it that we have the satisfaction of knowing where a well-known writer found this or that idea? I think not, although these are facts and I am no enemy to facts. Nor is it that misconceptions of one sort or another are cleared up. It happens that they are. Thus students have argued for a long time over whether Goldsmith was aiming his attack on romances in a certain letter of *The Citizen of the World* at Richardson or Smollett or Fielding. We can now dismiss the question, thanks to Miss Balderston, for Goldsmith lifted the whole passage from a work by Du Halde written before any of these novelists had begun their work. Again, an extensive and well-informed review of Mallet in which biographers have seen Goldsmith's

⁴ The reader who wishes to follow it in detail may consult the following: A. J. Barnouw, "Goldsmith's Indebtedness to Justus van Effen," *MLR*, VIII (1913), 314-323; R. S. Crane and H. J. Smith, "A French Influence on Goldsmith's *Citizen of the World*," *MP*, XIX (1921), 83-92; R. S. Crane and J. H. Warner, "Goldsmith and Voltaire's *Essai sur les Mœurs*," *MLN*, XXXVIII (1923), 65-76; Arthur L. Sells, *Les Sources françaises de Goldsmith*, Paris, 1924; J. H. Pitman, *Goldsmith's Animated Nature: A Study of Goldsmith*, New Haven, 1925 (*Yale Studies in English*, No. LXVI); Joseph E. Brown, "Goldsmith's Indebtedness to Voltaire and Justus van Effen," *MP*, XXIII (1926), 273-284; Hamilton J. Smith, *Oliver Goldsmith's The Citizen of the World: A Study*, New Haven, 1926 (*Yale Studies in English*, No. LXXI); Joseph E. Brown, "Goldsmith and Johnson on Biography," *MLN*, XLII (1927), 168-171; Gertrude V. Ingalls, "Some Sources of Goldsmith's *She Stoops to Conquer*," *PMLA*, XLIV (1929), 565-568; R. W. Seitz, "Goldsmith's *Lives of the Fathers*," *MP*, XXVI (1929), 295-305; Caroline F. Tupper, "Oliver Goldsmith and 'The Gentleman who Signs D'," *MLN*, XLV (1930), 71-77; R. W. Seitz, "Goldsmith and the *Present State of the British Empire*," *MLN*, XLV (1930), 434-438; Maurice Baudin, "Une Source de *She Stoops to Conquer*," *PMLA*, XLV (1930), 614; R. S. Crane and Arthur Friedman, "Goldsmith and the *Encyclopédie*," *LTLS*, May 11, 1933, p. 331; Mark Schorer, "She Stoops to Conquer: A Parallel," *MLN*, XLVIII (1933), 91-94; R. W. Seitz, "Goldsmith and the *Annual Register*," *MP*, XXXI (1933), 183-194; R. S. Crane, "Goldsmith and Justus van Effen," *LTLS*, March 1, 1934, p. 144; Arthur Friedman, "Goldsmith's *Life of Bolingbroke* and the *Biographia Britannica*," *MLN*, L (1935), 25-29; Arthur Friedman, "Goldsmith and the Marquis d'Argens," *MLN*, LIII (1938), 173-176.

appreciation of "the picturesqueness and sublimity of the fierce old Norse imagination" turns out to be an abridged but close translation throughout of a review in the *Bibliothèque des Sciences et des Beaux-Arts*. "It . . . appears," says Miss Tupper, "that only one opinion in the article may be safely attributed to Goldsmith: it was his independent comment that the subject was 'dry'."⁵ Results such as these justify the research which produced them. But they are by-products. Viewed as a whole, the importance of the nineteen articles and monographs which constitute the literature on the subject is in the fact that they lead us to a truer, if not in all respects flattering, conception of Goldsmith as a writer. As Professor Smith, speaking of *The Citizen of the World*, wrote: "they clearly reveal his literary methods at a time when, as a young hack-writer, he was seeking fame; and . . . they establish the character of the work which earned for its author a position of repute in the republic of letters." We may now add that the literary methods employed in his early work continued to be practised whenever lack of funds drove him to the booksellers and editors. It should be noted that *The Deserted Village*, *She Stoops to Conquer*, and *The Vicar of Wakefield* have so far remained comparatively free from suspicion, showing only general resemblance in situation and ideas to previous works. But while these three pieces are the things for which Goldsmith is best remembered today, his position in the eighteenth-century literary world was determined quite as much as by the steady stream of pleasantly written books and articles that poured from his pen. We can now understand the versatility and range of his writings, the brilliance of his observations. We begin to understand more fully Garrick's remark that he "wrote like an angel, and talk'd like poor Poll."

My point is this. Here are nineteen studies of varying size, the authors of which, so far as I can tell, are under no illusions of grandeur. They would all probably admit that they had done no more in the studies in question than establish a few facts of no great importance in themselves. It is also likely that those who came early in the series did not suspect how far their small beginnings would lead. As the evidence began to accumulate, it became apparent that a conclusion of some importance was emerging. "Science moves but slowly, slowly creeping on from point to point." Those who do not enjoy reading such articles, who do not like their detective stories mixed with literary history, assuredly do not have to read them. But they should not be over-hasty in condemning such scholarship as lacking in significance. The end-product of research is quite commonly to be attained only through such intermediate stages.

I do not intend to weary you with the details of other instances. Examples of significant general conclusions or important changes of view which have been made possible by a number of individual studies of limited

⁵ Caroline F. Tupper, *MLN*, XLV (1930), 76.

significance could be mentioned, such as those resulting from the work of the last ten to fifteen years on the Modena sculpture, the Black Death, the vernacular sources of the English mystery cycles, the nature of Chaucer's relation to Classical literature, and so on. Instead I should like to mention a case of a slightly different kind, a study which in its beginning most people would have dismissed, I think, with a shrug. I allude to Miss Caroline Spurgeon's masterly work on Shakespeare's imagery. Some ten years ago Miss Spurgeon began to make a complete card catalogue of Shakespeare's similes and metaphors. As rumors of the project reached this country, I believe that the usual reaction was one of surprise, surprise that any one should be willing to spend his time on such a mechanical and unfruitful enterprise. The finished work would only have the value of a concordance and certainly less usefulness than a verbal concordance. Or would we have a treatment of Shakespeare's imagination along the lines of the old-fashioned rhetorics with their laborious interpretations of the various figures of speech? I confess that I had very much this attitude myself, and I here do public penance for my lack of vision. This was not the end-product toward which Miss Spurgeon was working.

Whether she started out with a theory or gradually came to it as her work of cataloguing went on I do not know, but she adopted the hypothesis that a poet will instinctively reveal his interests and attitudes in the images that come to his mind by way of illustration or comparison. He will tend to draw the largest number of those images from the things he knows best or is most interested in, or from the experiences that have made the strongest impressions on him. As this English scholar has classified and counted images and especially as she has presented them visually to scale in a strip of varied colors we have, as it were, a spectrum of Shakespeare's personality. We see his repeated association of fawning hypocrisy with spaniels begging for sweets at the table and dripping syrup from their mouths; we recognize his strong preoccupation with nature and animals, particularly birds and horses, and with domestic life; we observe his keen eye for the woodworker's craft, fine paneling, well-seasoned wood, and the like. We see his tastes and interests determined by a sort of qualitative and quantitative analysis and laid out before us in clear view.

Nor is this all. We might wonder whether this analysis of Shakespeare's images does not merely reflect the tastes and interests of his age. Miss Spurgeon's results show that it does not. Just as the spectrum of iron differs, let us say, from that of sodium, so the analysis of the images in some of Shakespeare's contemporaries gives strikingly different results. Those for Bacon and Marlowe are particularly interesting, with fundamental differences from Shakespeare's. Bacon, for example, uses Bible images constantly and shows detailed and intimate knowledge of the whole body of the Old and the New Testament. Shakespeare's Biblical comparisons are few and almost all with well-known characters and incidents—Adam and Eve, Cain

and Abel, Herod, the temptation of Eve, the Flood. Dekker resembles Shakespeare in several important classes of image. The two men in their outlook and interests clearly had a number of things in common. But, to mention merely one striking difference, Dekker appears as a man after Isaac Walton's own heart. Nearly half of all his images drawn from sport are from fishing. Shakespeare has only the ordinary fishing similes, the figurative use of angle and bait. He was clearly no fisherman.

I feel that Miss Spurgeon's investigation has done more to show us what Shakespeare was like, in the response of his intellect, emotions, and senses to the world about him, than any previous attempt to reveal his personality. Surely this is sufficient justification for a seemingly pedestrian investigation. The full import of her study could hardly have been foreseen in the beginning even by Miss Spurgeon herself.

The necessity that I have been under of pleading for proper recognition of the restricted, factual, or technical study, which is often disparaged because such studies do not capture the imagination, has thrown this part of my paper out of scale. I would not have you think for this reason that I am losing sight of larger objectives. A few years ago Professor Lowes, in his Presidential address before the Modern Language Association, reminded us that our duty as scholars was not merely to carry on research but also to use that research in interpreting the great works of the spirit. With this view I am in full agreement. My fear is that some of our recent critics have become so much interested in interpretation that they have become impatient, if not actually scornful, of research. And I think we should also be mindful of Professor Lancaster's very sound observation that "However important our contribution may be to the history and interpretation of literature as art [and the same might be said of other things than literature], we should not forget our duties in regard to the history of civilization and to the knowledge of the mind of man as exhibited in other than his artistic moments."

Likewise, I yield to no one in my admiration for works which present a broad sweep or inspiring synthesis. The wish for more work of this kind is often expressed. Committees have even been proposed to bring about the desired result in a given field. I do not have great faith in such committees. We must distinguish between a co-operative enterprise, such as that being directed by Professor Lunt in *Papal Relations*, and a synthesis, which seems to me to imply the digestive power, the co-ordinating faculty, and the scholarly imagination of a single mind. All the great works of synthesis with which I am acquainted have been the products of single minds or, more rarely, the result of the happy collaboration of a Pollock and Maitland. As Professor Hardin Craig has put it, "There is no synthesis known with reference to scholarship and culture except the synthesis that arises in the personality of the great scholar."

I notice that Victorian armchairs and undulating sofas are threatening

to come into vogue again, albeit without the haircloth. I wonder how many of us would be willing to return to the Victorian mode in scholarship, even with its Hallams, its Craiks, and its Buckles. Their broad views, large syntheses, and confident generalizations are today interesting in most cases as a stage in the history of culture. A broad view is to be obtained only after a steady climb, and in order to reach it we must be sure of our footing. Generalization and synthesis are valid only when sufficient data have been assembled, sifted, juxtaposed, to base conclusions upon. Let us not in our American enthusiasm for bigness withhold recognition to the host of modest studies and notes which make broad syntheses possible.

When I raise my voice thus weakly in defense of present-day scholarship in the humanities I do so in no spirit of blind complacency. I do not believe that all the contributions that are printed will prove of ultimate value. The laboratories of the General Electric Company, I suspect, are filled with the waste products of research. Nor do I believe that those who direct our journals should relax in their efforts to sift the material submitted for publication and to accept what in their best judgment is sound in matter and method. In scholarship as in athletics there will always be those who want to play the game without being good enough to make the team. I am no enemy to progress. I shall welcome every precept and even more every example which brings us nearer to perfection. Said an old Crab to a young one, in Aesop, "Why do you walk crooked, child? Walk straight!" To which the young Crab replied, "Do but show me the way and when I see you taking a straight course, I will try to follow."

A "Quiz" on Italian Civilization*

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(Author's summary.—Students of Italian should be made conscious of the rich cultural achievements of Italy in an interesting and effective manner. The following "quiz" is an attempt in that direction.)

DURING the Academic Year 1937–38, primarily to stir up interest in Italian, I conceived the idea of running a little "contest" on Italy. After thinking it over for some time, I finally decided that a multiple-choice test would be the most satisfactory form to use. I therefore planned to have on the Italian bulletin board each week, for a period of five weeks, a set of ten incomplete statements dealing with Italy and things Italian, with four multiple choices from which to complete the statements correctly. At the bottom, a note explained that the correct answers would appear the following Monday, together with a new set of items.

I began working on this "contest" by first jotting down the most evident items in my mind, then the less evident ones, but I soon found out that my own likes, primarily music and art, over-balanced other fields. I knew then that a more objective plan was necessary. With this in mind, I chose the following divisions: Fine arts, literature, science, geography, history and miscellaneous items. Then I tried to have for each set of statements at least one item from each division. This, of course, is still, more or less, subjective, but it does provide for more equal distribution.

The idea proved to be quite successful. Each day I would notice students (and faculty members) working out the correct answers, either individually, or in groups. By the end of the week the sheet would be quite soiled, thumbbed, and marked. One Monday morning, not being able to have the next set ready, I found myself visited in my office, or stopped in the corridor, by students who wondered if the "contest" were over.

There was no prize offered . . . just a mental stimulus to make some students realize that Italian was being taught at Miami University, and that Italy had something to offer.

The "quiz" is by no means complete; it is just what the name implies. Considering what Italy has to offer, it could be continued indefinitely. I hope that it will be continued by members of other institutions, for I believe it is a very healthy thing to do. The items that I used are as follows:

1. *Capri* is an island near 1. Rome 2. Florence 3. Naples 4. Milan..... ()
2. *Chianti* is an Italian 1. wine 2. cheese 3. song 4. dish..... ()
3. *St. Francis of Assisi* was the 1. first Italian Saint 2. first Pope 3. founder of the Franciscan Order 4. monk burned at the stake in Florence..... ()

* Thanks are due to Professor Ruth Viola Hunter of Western College for Women for valuable suggestions and criticism.

4. *The Tiber* is a river in Italy which flows through 1. Bologna 2. Turin 3. Florence 4. Rome. ()
5. *The Ceiling of the Sistine Chapel* is one of the principal artistic works of 1. Titian 2. del Sarto 3. Giotto 4. Michelangelo. ()
6. *The Cabots* (Giovanni and Sebastiano Caboto) 1. discovered Newfoundland and Canada 2. discovered the bay of New York 3. explored the Pacific coast for Spain 4. discovered the source of the Mississippi. ()
7. *La Scala* is a famous 1. beach in Venice 2. opera house in Milan 3. temple in Rome; 4. island in the Mediterranean. ()
8. *The Divine Comedy* is the principal literary work of 1. Virgil 2. St. Francis of Assisi 3. Boccaccio 4. Dante. ()
9. *The Appian Way* 1. was built by the ancient Greeks 2. is no longer used today 3. stretches from Rome to Genoa 4. was built by the Romans. ()
10. In the *Venezia Palace* in Rome 1. lives the King of Italy 2. are the offices of Mussolini 3. are found some of the rare Italian paintings 4. Count Ciano spends his vacations. ()
11. *Leonardo da Vinci* painted 1. *Sacred and Profane Love* 2. *The Mona Lisa* 3. *The Madonna of the Harpies* 4. *The Madonna of the Chair*. ()
12. *Giotto's Campanile* is in 1. Rome 2. Venice 3. Florence 4. Siena. ()
13. *Macchiavelli's* principal literary work is 1. *The Betrothed* 2. *The Prince* 3. *The Novellino* 4. *Jerusalem Liberated*. ()
14. *Marconi* 1. developed wireless telegraphy 2. discovered a new planet 3. composed operas 4. developed navigation. ()
15. *Pompei* 1. is a modern city near Naples 2. is a museum in Florence 3. is the seaport of Rome 4. was once buried under the lava of Vesuvius. ()
16. *The Decameron* is the principal literary work of 1. Boccaccio 2. Dante 3. Tasso 4. Petrarch. ()
17. *The Bridge of Sighs* 1. stretches across the Grand Canal in Venice 2. connects the Doge's Palace and the former Prisons of Venice 3. connects Hadrian's Tomb and the Vatican 4. connects the Uffizzi and Pitti Galleries in Florence. ()
18. *Aida* is one of the operatic compositions of 1. Leoncavallo 2. Verdi 3. Puccini 4. Mascagni. ()
19. *Garibaldi* was a great military leader during 1. the struggle between the *Guelfs* and the *Ghibellines* 2. the struggle for Italian Unification 3. the Italo-Ethiopian Conflict 4. the World War. ()
20. *Gorgonzola* is an Italian 1. cheese 2. river 3. wine 4. song. ()
21. *La Donna è Mobile* (Woman is fickle) is a famous aria from the opera 1. *I Pagliacci* 2. *Cavalleria Rusticana* 3. *Rigoletto* 4. *La Sonnambula*. ()
22. *Vigo* 1. is the Italian after whom *Vigo County* in Indiana was named 2. introduced the cultivation of grape vines in California 3. explored parts of North America in the name of the king of England 4. discovered that bodies of different weights fall with the same velocity. ()
23. *Littoria* is 1. an island near Venice 2. one of the oldest Italian cities 3. the new city in Italy built in the region formerly known as the Pontine Marshes 4. one of Italy's seaports. ()
24. *Massini* 1. was an Italian patriot who did much to bring about Italian unification 2. is the composer of the opera *Madame Butterfly* 3. is the author of the famous novel *The Betrothed* 4. was a noted Italian tenor. ()
25. *The Rialto Bridge* 1. connects Venice with the mainland 2. stretches across the Tiber in Rome 3. crosses the Grand Canal in Venice 4. is also called *The Bridge of Sighs*. ()

26. *Spumone* 1. is an Italian ice cream 2. is one of the famous towns in the group called *Roman Castles* 3. is a Neapolitan folk song 4. is an Italian cheese. ()
27. *La Tosca* is one of the principal operatic compositions of 1. Verdi 2. Pergolesi 3. Leoncavallo 4. Puccini. ()
28. *The Lido* is 1. the beach of Venice 2. a river in Northern Italy 3. a famous Bell Tower in Venice 4. a type of Venetian lace. ()
29. *The Last Supper* is one of the famous paintings of 1. Botticelli 2. Ghirlandaio 3. Giotto 4. Da Vinci. ()
30. *The Courtier* is the principal literary work of 1. Manzoni 2. Tasso 3. Petrarch 4. Castiglione. ()
31. *Savonarola* was 1. the founder of the Jesuit Order 2. the famous saint of Assisi 3. the monk who tried to reform Florence and was burned at the stake 4. one of the Doges of Venice. ()
32. The famous *Ghiberti Doors* are on 1. the Cathedral of Florence 2. the Baptistry of Pisa 3. the Cathedral of Siena 4. the Baptistry of Florence. ()
33. *Mount Etna* is in 1. Piedmont 2. Tuscany 3. Latium 4. Sicily. ()
34. *Galvani* 1. discovered the electric current which bears his name 2. built the leaning tower of Pisa 3. flew the first airplane in Florence 3. is one of the great artists of the Renaissance. ()
35. *Beatrice* was the inspiration of 1. Boccaccio 2. Dante 3. Petrarch 4. Tasso. ()
36. The *Uffizzi* is 1. the Town Hall of Florence 2. a beach on the Adriatic 3. an art gallery in Florence 4. a famous opera house in Naples. ()
37. *Manzoni's* greatest contribution to literature is 1. *The Prince* 2. his *Autobiography* 3. *The Betrothed* 4. *The Late Mattia Pascal*. ()
38. *Carrara* is an Italian 1. automobile 2. marble 3. wine 4. region. ()
39. *La Cavalleria Rusticana* is an operatic composition of 1. Rossini 2. Puccini 3. Mascagni 4. Monteverde. ()
40. *The Guelfs* were members of a political party in Italy during 1. The Renaissance 2. The Middle Ages 3. the *Risorgimento* (struggle for Italian Unification) 4. the Fascist Revolution. ()
41. *Vatican City* 1. is the residence of the king of Italy 2. is under Swiss rule 3. is the residence of the Pope 4. is the seat of the ancient Roman ruins. ()
42. *Amerigo Vespucci* 1. came with Columbus to discover America 2. is the Italian explorer after whom our country is named 3. was often referred to as "The Iron Hand" 4. wrote a great deal about Indian life in Arizona. ()
43. *Raphael* 1. built the cathedral of Florence 2. was the architect of the *Pitti Gallery* in Florence 3. painted *The Madonna of the Chair* 4. painted the frescoes in the Church of St. Francis of Assisi in Assisi. ()
44. *The Inn Keeper* is a famous 1. tragedy of Alfieri 2. novel of Fogazzaro 3. comedy of Goldoni 4. sonnet of Petrarch. ()
45. *Leoncavallo* composed the opera 1. *I Pagliacci* 2. *La Traviata* 3. *Semiramide* 4. *Lucia di Lammermour*. ()
46. *Il Ponte Vecchio* is a bridge which crosses 1. the Tiber 2. the Arno 3. the Po 4. the Adige. ()
47. The man who referred to Italy as being "a mere geographic expression" was 1. Barbarossa 2. Francis I 3. Metternich 4. Louis XIV. ()
48. *Latium* is a region in Italy, the principal city of which is 1. Rome 2. Naples 3. Florence 4. Turin. ()
49. *Il Trovatore* is an operatic composition of 1. Verdi 2. Puccini 3. Bellini 4. Mascagni. ()
50. *Funiculi-Funiculà* is a famous Italian 1. dance 2. song 3. delicacy 4. painting. ()

A Desired Technique for the Use of Sound Films in the Teaching of Foreign Languages

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(Author's summary.—The author advocates the use of sound films in the teaching of languages, based on topical texts with a controlled vocabulary. By affording a two-fold approach—the aural and the visual—sound films will accelerate the learning process.)

THE teaching of foreign languages has been the subject of criticism both from within and from without the teaching profession. Much of this criticism is based on the alleged lack of usefulness of a foreign language in the activities of the student after he has left school. School administrators question the validity of the mental training allegedly secured in the study of grammatical forms; laymen complain that the student is unable to speak the language he has studied, and that very often he cannot even read it. As for the student, the road to a foreign language too often appears littered with frightfully irregular verbs and unreasonably capricious pronouns, extending as far as he can see in the linguistic horizon.

During the last few years progressive language teachers have made use of a variety of methods to meet these criticisms and at the same time capture the interest of the student. Textbooks have been prepared which stress social objectives. The foreign language is used as a vehicle for conveying much information concerning the culture of the people whose speech is being studied. Thus, the student is presented with the opportunity of integrating his language work with his experience in other subjects such as history and geography.

Aside from these improvements in methods, the language teacher has availed himself of various types of realia to improve his teaching. The use of realia in language instruction has been extensively discussed and properly evaluated by various writers,¹ and it will not be necessary for us to discuss them except the most important ones.

Visual Aids

The lantern slide is one of the most widely employed of the visual type of realia. It can present the foreign scene with greater efficiency than maps, simple pictures, and similar realia. Much has been written concerning the use of lantern slides in the teaching of foreign languages.² In the hands of a skilful teacher, this medium can be made an interesting means of

¹ For a detailed analysis of various types of realia, cf. Robert D. Cole and James B. Tharp, *Modern Foreign Languages and Their Teaching* (New York, 1937), pp. 223-259.

² Edward G. Bernard, *Silent Films and Lantern Slides in Teaching French*, in *M.L.J.*, xxi (Nov. 1936), 109 ff.; *Visual Aids for Teachers of Spanish*, in *M.L.J.* xxi (Feb. 1937), 354-359, giving sources of loan; rental and purchase; equipment; teaching suggestions.

building up vocabulary while giving cultural information. Its limitation lies chiefly in the fact that it is a static medium and cannot be made to represent the dynamic aspects of language. These latter aspects are taken care of by the silent moving picture, which has been employed also by many teachers as an aid in language instruction. The silent film has greater possibilities than the lantern slides but it has not replaced the latter because, in the first place, it is a much more expensive medium, and, secondly, its effectiveness has been hampered by the very fact that it is silent.

Nevertheless the silent film vitalizes the foreign scene; it brings the foreign country, its people and its customs to the classroom. It can give certain cultural information which the printed page can but inadequately convey.

Audio Aids

For many years phonograph records have been employed in the teaching of languages. Recent scientific progress has made it possible to record the human voice faithfully throughout the frequency range used in conversation. Some of the recent pedagogical language records constitute excellent audio aids. They employ the voice of cultured native speakers, and their subjects are those things and those activities which one meets in daily life, such as a family gathering, attending a theater, shopping, etc. These records are used in conjunction with the corresponding written texts. Their use is a distinct aid in the acquisition of conversational skill, and does not conflict with that of the lantern slide or of the silent film; in fact, phonograph records should be used to supplement the former as an aid in language teachings. The chief drawback of these records is their lack of visual appeal. Hence, many things which can be learned efficiently through the visual approach have to be conveyed to the learner through the ear. On the other hand they have the great advantage that they can be repeated at will.

The radio is another valuable audio aid in foreign language instruction.³ A few universities, having broadcasting facilities, have used the radio not as an aid to classroom work in their language departments, but rather as an extension of those departments in order to reach the public schools and private individuals. On the other hand, experiments are being carried on by Dr. W. S. Hendrix of the Department of Romance Languages at Ohio State University with the reception of foreign broadcasts with a view to their utilization as an aid in the teaching of foreign languages.⁴

Based on suitably prepared texts, language broadcasts conducted by experienced teachers are a valuable help in the acquisition of skills, particu-

³ Cf. F. H. Lumley, *Broadcasting Foreign Language Lessons*, pub. by the Bureau of Educational Research, Ohio State University, Columbus, O., 1934. Also his *Does Radio Broadcasting Help Pupils Pronounce a Foreign Language*, in *M.L.J.*, xviii (March 1934), 383-388.

⁴ W. S. Hendrix, *A Project in the Reception of Cultural Shortwave Broadcasts From Spanish America With Some Attention to Broadcasts from Europe*, Ohio State University, Columbus, O., 1938.

larly in the aural aspects of the language. In this respect the radio approach to language differs little from the phonograph method. It has inherent limitations which are not found in the latter. For instance, the listener cannot have the broadcast repeated; weather conditions also materially affect the success of the reception of the broadcast. In addition, the time of the broadcast is not always convenient, and its duration is very often not more than half an hour. Another disadvantage is the absence of the visual stimulus.

The dictaphone has made its contribution to the cause of language teaching. Its advantages over the phonograph and the radio lies in its flexibility of use. It cuts its own record and can instantly reproduce the sound it has recorded. The teacher can dictate the lesson on a record for the aural practice of the student, who can subsequently make his own recording of what he has just heard. In this way the learner has an opportunity for oral practice. He can readily discover his own mistakes in pronunciation and can proceed to correct them. Nevertheless, this aid has one great disadvantage. While the standard model dictaphone with a mechanical head has undistorted frequency characteristics between 150 and 3500 cycles per second, it requires an electrical reproducer to give the speech sounds a normal quality and to make them audible to a large group at once. The whole set-up is too expensive for school use. If the machine is not used in conjunction with an electrical reproducer, the voice quality we hear is much like that we get from the telephone receiver. Furthermore, like the other audio aids already described, the visual stimulus is lacking in this medium.

Audio-Visual Aids

We now come to the latest and most powerful tool which science has made available to the language teacher, the sound film. Why does the sound film surpass the other media described above as an aid in language learning? In the first place, there is a naturalness in the sound film which is not to be found in the other aids. The student sees and hears people talk. Language is presented in organic context. The foreign scene and the foreign tongue are in harmony. Next to bringing the student to the foreign country, the sound film is the best purveyor of foreign atmosphere for the language learner. In the second place, the learning process is accelerated by the simultaneous approach to language through two channels: the aural and the visual. If now we may assume that the learner imitates the sounds when he hears them, a procedure easily developed, a simultaneous approach through three channels can thus be assured through the use of sound films. Cultural information can be conveyed through the visual as well as through the aural element of the film. It is evident that the sound film possesses tremendous possibilities in the field of language teaching.

It is pertinent to ask now, Why is it necessary to teach the spoken lan-

guage at all? Is it not true that reading is the main objective of foreign language teaching? Let us point out that we should follow an integrated approach to language teaching. The development of one language ability helps the student to master another language aspect. Thus, good aural training helps oral ability; and if these two abilities are well developed, his ability to read and write should be much better. Whatever may be the objectives of language teaching, the fact still remains that the student's purpose in taking a foreign language may be at variance with these objectives. It has been the writer's experience that the majority of students taking a foreign language course desire more than anything else to acquire a speaking knowledge of that language. Reading comes as a second choice.

Why does the average person wish to learn to speak another language? Perhaps it is because he regards such knowledge as a tangible achievement, giving him a power he did not possess before. Unlike reading, he can use his speaking knowledge without the intervention of artificial symbols. Furthermore, being a flexible medium, speaking permits him to communicate his thoughts and feelings to others in the most direct manner. It has been the writer's observation that, as a rule, students feel inordinately proud to be able to speak a foreign language. This is the most personal, and hence the most distinctive of all the language abilities.

In addition to these psychological factors, there are some practical reasons which are contributing to the widespread desire to gain an adequate mastery of the spoken aspects of foreign languages. One can hardly twirl the dial of his radio receiver without running across foreign programs. The ease and speed with which the average person can travel today increases the probability that some day he may find use for his ability to understand and speak French or Spanish. These are very tangible factors. Language teaching must learn to adapt its objectives to a changing world.

Reading ability is not being undervalued by recognizing the validity of the student's interest in the spoken aspect of language. We must not forget that speaking is a social function of language. Reading, on the other hand, is a "one-way traffic" activity. Moreover, the spoken word conveys more effectively the emotional content of language. Gestures and tone of voice lend eloquence to our words. Thus in irony, for example, ordinary words are made to convey the opposite meaning by the tone of the speaker. It follows, therefore, that any medium of teaching which is capable of showing the emotional content of language should be of great value in the learning processes. Our problem is not less reading but more speaking.

Sound films have been used as an aid in foreign language instruction during the last few years.⁵ The rather limited literature on the subject reveals that there is almost unanimous agreement that talking films constitute a valuable aid in the teaching of languages. However, there appears

⁵ Edward B. Ginsberg, *Foreign Talking Pictures in Modern Language Instruction*, in *M.L.J.*, xix (March 1935), 433 ff. He gives some evaluation of results.

to be a wide range of opinion as to which features of language training are most effectively benefited by the new medium. This diversity of opinion is due to the fact that thus far the foreign language films employed for this purpose have been designed for entertainment primarily. The pedagogical intent is generally absent in such films, and the teacher has to make some adaptation of the medium to his classroom needs if he wishes to make effective use of the showing of such films to his students. This adaptation usually takes the form of selections from the dialogue and its class treatment before the showing of the film.

No satisfactory attempt has yet been made to explore the possibilities of the sound film as a tool in language teaching. Before this can be done, a different type of talking film must be developed. Its linguistic contents must be given as careful consideration as its visual appeal. In other words, such films should not employ random words and phrases. Their vocabulary content must be controlled as far as practicable by a standard word list. Then, too, such vocabulary content must be published in book form with suitable exercises. This is important, for it will provide the student with an exact visual record of the material which forms the basis of his aural impressions.

This proposed pedagogical sound film is, therefore, to be based on stories especially prepared for classroom purposes. Naturally they must deal with the foreign scene, depicting the people whose language is being studied, especially in those of their daily activities which have their counterpart in the student's own environment. The film based on each lesson must be short enough in order to take probably no more than ten minutes for showing.

Needless to say, such films should be taken in the foreign country so as to insure authenticity of background. The dialogue must be spoken by well-educated native speakers. The speed of the dialogue must be adapted to classroom needs but without distorting the rhythm of the language. It is important that the student should hear the words clearly pronounced, the phrases distinctly enunciated, and above all it is necessary to insure that the spoken thought is given the proper intonation.

The question of intonation in language learning is very important. One may be able to pronounce the words correctly and to use the foreign language grammatically, yet the native can readily pick out a speaker as a foreigner because the latter does not give the proper "swing" to his phrases. The acquisition of the proper intonation is quite difficult, requiring long and continued "immersions" in the foreign sounds.

Let us now see how such a film as herein proposed can be utilized pedagogically. Obviously its use must be recognized as an essential activity in the process of teaching a language and time must be allotted to it in the schedule. In other words, elementary language instruction should have laboratory periods, just as physics and chemistry. The number of class

meetings per week can be reduced and listening periods in the laboratory should be substituted. A language laboratory can be set up in any room, equipped with a screen and a 16 mm. sound projector. Since the film's showing time is not more than ten minutes, it can be repeated several times in an hour. This means that the student will be subjected to a considerable amount of "exposure" to the foreign language sounds in the course of a day.⁶

Only thus can he begin to get a sense of the foreign intonation, so essential to the understanding of the spoken language. This constant subjection to the foreign sounds through repetition of the film will also insure longer retention of the speech patterns set up in the auditory channels. Because of their visual appeal, the repetition of sound films should be less deadening to the student than that of the purely audio aids mentioned above. The extent to which this ear training will help the reading ability can only be surmised, but there is no denying that the student's interest in the aural aspect of his work will be carried over to this reading.

In order to insure purposeful participation of each member of the class during this laboratory period, a technique might be worked out whereby the learner can repeat what is being said in the film. It might be advisable to end the film with a few questions, each of which being followed by its answer, with sufficient time between for the student to repeat or even to formulate his own answer. Thus the learner will feel that he is actually participating in the laboratory exercise, as indeed he must if he wishes to get the maximum benefit from such activity.

It is apparent, therefore, that the use of pedagogically constructed sound films in language instruction should go a long way toward meeting the criticisms against the teaching of foreign languages in our schools, and, what is quite as important, it would tend to awaken the interest of the student and maintain this interest during his entire contact with the subject.

Such a system of teaching elementary language courses ought to be almost ideal for both teacher and student. It is not intended to supplant the teacher, nor any of the valid methods now in use. On the contrary, it ought to be a powerful ally to the former and a highly stimulating supplement to the latter. Neither will the sound film do away with the necessity of reading, which should be continued side by side with the ear training.

At the present time there are no films on the market such as we herein propose. The writer knows of only one or two which approach our specifications, and they are British made. Here is, indeed, a virgin field for the educational film manufacturer, as well as for the maker of sound projector equipment. In 1934 the high schools in continental United States had 482,468 students in French, 273,508 in Spanish and 105,667 in German, or

⁶ This approach to a foreign language approximates the procedure involved in a child's learning of its mother tongue. Cf. Otto Jespersen, *Language* (New York, 1921), pp. 141-142.

a total of 861,643 students.⁷ To these figures must be added the college and university enrolment in these languages, which will bring a grand total of close to a million students in foreign languages. In addition, there is the field of adult education in which these films could be used to great advantage.

Despite this fact, however, it is doubtful that educational film makers will venture into the foreign language film market until some educational research agency has proven beyond doubt the great value of such films in language instruction. Once this value has been established, there is no question but that the schools will make use of them, since talking films are now being employed in those areas where their usefulness has already been proven.⁸

The crux of the problem lies in securing for experimental purposes an adequate supply of the type of films described above. This is where the Division of Cultural Relations, under the direction of Dr. Ben M. Cherrington, could render inestimable help, not only to language teaching but also to the improvement of cultural relations with Spanish America. Perhaps Dr. Cherrington's Division, in co-operation with, let us say, the Mexican Government, could make available to us the kind of teaching films we need for this experiment.

Certainly in the case of Spanish no one can question the necessity for teaching the spoken aspects of that language. The radio and travel facilities are constantly making us conscious of the need to understand Spanish. The pressure of recent world events also clearly shows us the urgency of improving our relations with our Spanish-speaking neighbors, and surely an understanding of Spanish will facilitate and deepen our appreciation of their culture. Such an appreciation can be effectively fostered by the use of the sound films herein proposed, for they will have both the language interest and the cultural appeal. Thus the development and use of these films as a teaching medium in our schools will contribute materially to the achievement of the objectives sought by the Division of Cultural Relations.

⁷ Carl A. Jessen and Lester B. Herlihy, *Registrations in Foreign Languages*, in *School Life* (Sept. 1937), p. 22, pub. by the Office of Education, U. S. Dept. of the Interior.

⁸ In the preceding pages we have discussed a type of sound film which would meet the needs of elementary classes. The students in more advanced courses would be greatly aided in their appreciation of a foreign literature by the showing of films which vitalize the outstanding episodes, if not the whole story, of the important literary works he is studying.

Autonomous Language

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(Author's summary.—Concerning the explanation of seemingly arbitrary rules of grammar and word usage.)

OVER a period of centuries, the exposition of the syntax of a language has been the systematic study of facts derived from examples of the language and the modes of expression which are peculiar to it. The teaching of modern foreign languages followed that of the classical languages in accepting this method of procedure. While changes have been undertaken in the method of presentation, linguistic analysis has effected no new foundation upon which to set up a new system of syntactic exposition. We are by now well acquainted with the teacher who, when asked to explain a certain locution or word usage in a language, will state, or refer to a text which states a rule.

The word "rule" has been used advisedly. Rules are abstract descriptions of natural phenomena. The Ten Commandments are a partial description of the human race. Linguistic, like mathematical rules are the description of relationships. In almost every branch of human learning, however, except linguistics, rules have become progressively deeper and more inclusive. Activity has been going on in linguistic analysis, but modern language teaching and textbook composition have not kept abreast of it.

Foreign language textbooks and bilingual dictionaries have devoted themselves largely to the particular, when the general would be more descriptive. Numerous treatises have been written on certain concepts of a given language, whereas textbooks of that language content themselves merely to state the mechanical construction or to list the instances of its use. The study of etymology has made great progress in defining words, but bilingual dictionaries list only usages and equivalents. They omit the definitions.

The use of the subjunctive has always been difficult for pupils to learn because of the number and complexity of the rules stated for its use in textbooks. To say that the subjunctive is used in French after *pour que*, *bien que*, *quoi que*, *à moins que*, etc. is merely to list conjunctions which by their nature necessitate the use of that mood in the dependent clause which they introduce. The nature of the subjunctive is none the better known. A concise definition of the subjunctive mood, with an exposition of its force in examples in which these conjunctions are used would arrive at a more sound understanding of it and consequently a more infallible use of it. Yet, such a definition, although given in any good dictionary, is rarely to be found in a textbook.

The same thing applies to the use of prepositions governing the infinitive in French. Long lists of adjectives and verbs requiring *à* or *de* or no preposition to introduce an infinitive, make this linguistic phenomenon seem arbitrary, while the concept governing these cases, if clearly expounded, would minimize the learning and increase the understanding of it by the pupil.

In free composition and in reading in the foreign language, students are frequently confused by the present type of bilingual dictionary. In order to obtain a fairly complete understanding of the meaning of a word, they have to study its usage in a number of idiomatic and colloquial expressions and read the list of its equivalents. Dictionaries of one language impart the essential meaning of the word in little space. But it is only the advanced pupils who can make efficient use of the latter type of dictionary. If definitions of a word were given in the vernacular, together with the present lists of equivalents and usages, a more complete understanding of reading and a greater accuracy in expression in the foreign language could be achieved.

The traditional system of explaining words and forms in a foreign language by English equivalents has had the effect of developing in the minds of pupils an interdependence of the foreign language and the vernacular which only considerable use over a number of years can dispel. The direct method was one attempt to overcome this weakness, but, while it has been successful with some teachers, it has proven impractical for the majority. In any case, in its exposition of syntax, it is still mechanical and largely confined to the particular. It was for the most part only a change in the method of presentation of the traditional material.

A language is basically autonomous. It may influence or be influenced by other languages and peoples, but the assimilation of such influences is dictated by the natural possibilities which it possesses. The explanation of its syntactical phenomena is to be found within itself, in its fund of words and forms, and their values and possibilities. The definition of these words and forms and their consequent concepts in the vernacular would provide a sounder basis for the comprehension and use of a foreign language than does the traditional description of these forms and concepts and the lists of their applications.

Music Versus Decibels

A COMEDY

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(Author's summary.—The bilingual play is a form of entertainment understandable to all members of the audience, even to those who know nothing of the foreign language employed. And it involves no interest-killing synopses. The arrangement of the present example enables the producers to introduce any modern language whatever.)

PRODUCTION NOTES

THIS is a bilingual play; it calls for the use of English and of whatever other language it is desired to employ. The entire text is given in English, and italicized speeches are to be translated into the foreign language.

* * *

For centuries musicians and poets have studied the cries of street merchants and woven those cries into their work. This play furnishes the occasion for demonstrating the cries and showing how a musician utilizes them.

The street cries and the piano music recommended are from *Les Cris de Paris, Suite pour piano* by Rémy Clavers, published by Henry Lemoine & Cie., 17 rue Pigalle, Paris. The play is planned for the demonstration of the cries of the vendors of shrimps, vegetables, and bird-seed, and of the old-clothes man; and for the performance of the music based on the cries of the sellers of shrimps and of vegetables. In case it is desired to shorten the production by having only one part of the piano suite played, "A la crevette fraîche" might be used. As the last-named piece contains the cries (identified in the score) of the vendors of six other kinds of fish, some of these cries might be substituted for those indicated in the text. Some slight revision of the dialogue would then be necessary.

As a matter of convenience personal and place names in the play have been made French. If some other locale than France is to be represented, appropriate names will be substituted accordingly. Likewise, it is possible to write cries in the other language and set them to the given tunes.

CHARACTERS

BILL JACKSON, an American anti-noise engineer

JIM, his friend

MONSIEUR ARMAND } people with whom Bill

MADAME ARMAND } rooms

EMILIE, the Armands' daughter

HAROLD SEDGWICK, an eminent American composer

MONSIEUR MAROT	}	French composers
MONSIEUR MATHIEU		
MONSIEUR DESSAYE		
FOUR STREET MERCHANTS		
A POLICEMAN		
TWO STUDENTS		

ACT I

SCENE: On the right is the room that Bill Jackson rents from the Armands in Paris. On the left is the Armands' living room—or as much of it as can be shown. The furnishing of the latter room suggests the nationality of the Armands. Portraits, weapons, and other mementos of some national hero like Napoleon may be in evidence. There is a piano.

By contrast, Bill's room is typical of a young American, so far as personal effects are concerned. There are two or three pieces of luggage, perhaps including a steamer trunk, which contain conspicuously placed labels of an American steamship line. The furniture consists of a bed, a dresser or wash-stand, and a chair or two. Most of the wall space is occupied by graphs of noise-intensities at various places as is shown by such titles as *Measurement of Noise, Place de l'Opéra, June 12, 1937*. In these graphs the hours of the day are indicated along the base, and noise-intensities in decibels are measured along the vertical. High noise-intensities are signified by measurements of from eighty to ninety decibels. The charts are brightly colored.

There is a door in the wall between the rooms. Another door in each room is desirable, preferably in the right and left wall respectively. However, if scenic resources make it more feasible, this door may be in the back wall of each room; or there may be no second door in either room, exits being made into the wings.

AT RISE: Mme. Armand enters from the left with Jim Faber. She shows him into Bill's room.

MME. ARMAND. *There, Monsieur. Will you wait here till M. Jackson returns?*

JIM. *Thank you, Madame.*

MME. ARMAND. *He usually comes in about this time.*

JIM. *Thank you, Madame.*

(*Mme. Armand returns to the living room and goes off stage, left. Jim looks about Bill's room and examines the charts. As he is doing this, Bill staggers in from right as if in flight. He is breathless and disheveled. He carries the decibelmeter, a cubical case, which he sets down.*)

JIM. Uh—hello, Bill.

BILL. Jim! You here?

JIM. My ship docked this morning. I came directly to [Paris].

BILL. Glad to see you. I'll get my wind back in a minute.

JIM. What's happened? What's the matter?

BILL. Had a little bad luck. Wait a minute. (*He listens at the door, right.*) No, I guess I got away from them all right. Phew! (*He sinks into a chair.*)

JIM. Got away from whom, Bill?

BILL. Butchers.

JIM. Butchers?

BILL. Yes, butchers. (*He is removing his torn collar preparatory to rearranging his clothes.*) There was one fellow—a giant with a black beard. If he'd caught me, I'd probably be on a restaurant platter right now.

JIM. I know the [French] eat snails and frogs' legs, but I believe they draw the line at Americans. (*He looks at Bill curiously and then speaks in the over-gentle, too-understanding tone that indicates that he thinks Bill is unbalanced.*) Now you just rest there and let me get you a glass of water. (*He goes toward the door between the rooms.*)

BILL. No, no, don't bother the Armands. They've been darned nice to me since I've been rooming here, and there's no need of bothering them about this

JIM. Well then, when you've had a good rest, you'll give me the full address of your family in New York, and I'll send them a cable . . . (*Bill looks at him, bewildered*) just to say that you're all right, of course. But you just take a good rest now.

BILL. (*Suddenly laughing hard.*) It's all right, Jim. You needn't notify my family. My mind is perfectly sound. I've simply been working out a new idea in anti-noise engineering—studying a number of activities of [Paris] in order to find out how much each one contributes to the total noise of the city. Last week, for example, I studied traffic. And that chart (*pointing to one*) tells what I learned about [Paris] traffic noises. . . . Well, today I thought I'd measure noise in slaughter-houses. So I prowled into one and hid my decibelmeter inside the carcass of a sheep.

JIM. The decibelmeter. That's this gadget, isn't it?

BILL. Yes. Just as a butcher's scale measures meat in pounds, this instrument measures sound in decibels. And so we anti-noise engineers can state exactly how noisy a place is.

JIM. In spite of this the butchers objected to having their noises put on record?

BILL. You saw me run. My decibelmeter was snugly embedded in mutton, and everything seemed fine. Then they discovered me making an adjustment to the instrument, and they came at me like tigers. As far as I could make out they decided that I was the one responsible for the poisoning of some meat about a month ago.

JIM. Well, it's all for science.

BILL. But tell me, Jim, how did you happen to come to [Paris] so soon after landing?

(*They continue to talk inaudibly as the following dialogue takes place*

among the members of the Armand family. *M. and Mme. Armand and Emilie enter from the left. Emilie is in traveling clothes. The taxi-driver may follow with her bags, put them down, and leave.*)

EMILIE. *It is so good to be home again and see you. (She kisses her parents and stands with one arm around each.) Everything looks just the same.*

MME. ARMAND. *We have missed you so much, Emilie. The house seems empty without you. Doesn't it, Papa?*

M. ARMAND. *Only yesterday I was saying to M. Labrune, "If my daughter Emilie does not come home soon, I'll go to study at that music school myself." (They laugh.)*

EMILIE. *Anyway, here I am for a while, ready to torment you with my plunking and strumming. (She goes to the piano and plays a few measures.) (Bill and Jim have stopped talking, and are listening to the music.)*

M. ARMAND. *Bravo! You have progressed marvelously. I could hear it in the first note.*

MME. ARMAND. *How is your piano composition coming along—the one for the All-[France] Competition?*

EMILIE. *(Suddenly becoming very serious, as if her vivacity up to this time has been a cover for underlying worry.) When you talk of that, you make me unhappy.*

M. ARMAND. *Why, what's the trouble, Emilie?*

EMILIE. *(Plainly disturbed.) I cannot—well, father, I don't seem to be able to get what is wanted in the contest this year.*

M. ARMAND. *And that is—?*

EMILIE. *A composition—a piano composition that will express, as the announcement says, the spirit of [Paris]. The spirit of [Paris]. How can that be put into one piano piece? But let me show you how I've tried to get at the problem so far. (She takes some music manuscript paper from her brief-case, which has been left at the foot of the piano, and during the dialogue which follows between Bill and Jim she goes through the pantomime of explaining to her parents her distress at her failure to complete the composition. From time to time she illustrates by playing fragments on the piano. The parents are consoling, and agree to leave so that Emilie may continue work. They leave, left, in street clothes, as Bill is speaking—below—of his appointment with the street-merchants. Emilie returns to the study of her manuscript.)*

BILL. *So Emilie has come home. The Armands' daughter.*

JIM. *A musician?*

BILL. *Yes, a budding composer. She's been studying piano and composition at Fontainebleau.*

JIM. *What's she like?*

BILL. *I've never seen her. She hasn't been home since I took this room. But the folks say she's talented—took a prize last year with some songs she wrote. And this year she's entered in the All-[France] Competition.*

JIM. *The All-[France] Competition? Say, that's important stuff. I've*

read something about it in the newspapers at home. Harold Sedgwick himself is coming from America to help judge the compositions this year.

BILL. Yes, I've heard that Sedgwick was invited to be a judge. The French think he's the greatest of American composers, you know.

JIM. Well, Mlle. Armand must be a real artist. If I were you, Bill, I wouldn't use your noise measurer on her music.

BILL. (*Laughing.*) I'm not as bad as that. I'll stick to butchers and traffic and carbarets. . . . Though come to think of it, it wouldn't be a bad idea to investigate the noises coming from music schools. There are a lot of them around [Paris], and I might find that they add a decibel or two to the general uproar. Not a bad idea at all.

JIM. Well, it'll be your funeral, not mine. And you might be asked to leave here.

BILL. It's a nice room, isn't it? There's plenty of space for my charts and instruments. And I have this private entrance (*Indicating the door at the right or at the back.*) so that I can come in without disturbing the Armands. And that reminds me—I'm expecting some people. (*Looking at his watch.*) They should be here any minute now.

JIM. I'll be going—

BILL. No, no. Stay. You'll be interested, I think. I'm having a vegetable peddler, a sea-food merchant, and an old-clothes dealer. And I almost forgot—a seller of bird-seed.

JIM (*Solicitously*) Are you *sure* you feel perfectly well, Bill?

BILL (*Laughing*) It's this way, Jim You've heard street-cries of tinkers and peddlers at home.

JIM. "Umbrellas to mend!" (*Or he gives some other cry, if possible one that is familiar to the audience.*)

BILL. That's it. You've heard that in [New York]. Well, for centuries poets and musicians have marveled at the musical cries of the peddlers of [Paris] but I intend to be the first anti-noise engineer to measure the volume of sound that these merchants make.

JIM You mean you will measure the noise made by an old-clothes dealer for example?

BILL. Right. And then I'll multiply the number of decibels by the number of old-clothes dealers in all [Paris]. In this way we get some idea—(*There is a knock at the door, right. Bill admits the old-clothes dealer and the sea-food merchant. He continues.*) Come in, come right in. I'm glad to see you. (*To Jim.*) These are the sea-food merchant and the dealer in old clothes. (*To the merchants.*) You are the first ones here. And we may as well begin immediately. (*To Jim.*) We can begin as soon as I get this decibel-meter set up. (*Bill places the decibel-meter upstage left and seems to make adjustments to it. There is a knock at the door, right. Bill says, "Will you answer that, Jim?" and Jim admits the vegetable peddler and the seller of bird seed. Bill continues.*) Come right in. We were just beginning. (*To Jim.*)

These are the vegetable peddler and the seller of bird seed. (*To the merchants.*) *You all understand what my purpose is. I want you to give your cries just as you give them when you are at work.*

MERCHANTS. *Yes, monsieur.*

BILL. (*To Jim.*) I'll call on the old-clothes man first. He'll give his cry exactly as he gives it in the street. (*Beckoning to the old-clothes man.*) *Ready, monsieur.*

(*Bill crouches by the decibel meter and seems to move a lever before and after each cry is given. The old-clothes dealer walks across the room bearing himself as he might while in the street, and gives his call. Emilie, who has been engrossed in the study of her manuscript, looks up sharply at this interruption.*)

BILL. His cry means—(*He translates the cry of the old-clothes man.*)

JIM. It's rather nice. Has real music in it.

BILL. Most of them do. Now we'll hear the sea-food merchant. *Now monsieur, will you let us hear your call?*

(*The shrimp-seller gives his call. Emilie, who has returned to work at the piano, looks up with increased irritation.*)

BILL. Thank you, monsieur. (*To Jim.*) His cry is—(*He translates the cry of the shrimp-seller.*) The vegetable peddler is next. (*To the peddler.*) *May we hear you now, monsieur?*

(*The peddler gives his cry. Emilie rises from the piano and looks angrily toward Bill's room.*)

BILL. Thank you, monsieur. (*To Jim.*) He cries—(*He translates the cry of the vegetable peddler.*) Our last crier is the bird-seed merchant. (*To the merchant.*) *We'd like to hear you now, monsieur.*

(*The bird-seed seller gives his cry. Emilie again rises impatiently. She paces to the door between the rooms as if to open it, pauses, and walks about the living room in a distraught manner.*)

BILL. Very nice, monsieur. Thank you. (*To Jim.*) His call is—(*He translates the cry of the seller of bird seed.*) There's just one more thing to do in order to complete my records for this experiment. I want to examine the quantity and quality of sound resulting from the combination of all these cries. (*To the hawkers.*) *Now, messieurs, I should like to hear all of your calls given together. When I give the signal by dropping my hand thus (raising his hand and dropping it) I should like all of you to give your calls at the top of your voice.*

(*He signals as he has indicated, and the hawkers raise their cries together. Emilie goes to Bill's door with a final gesture of exasperation, and knocks vigorously. Bill does not hear the knocking till Emilie is fairly pounding on the door. Then he signals the hawkers to stop. He goes to the door and is confronted by the indignant Emilie.*)

EMILIE. *Monsieur, this noise is unbearable.*

BILL. *It is an experiment, mademoiselle—*

EMILIE. *Such experiments should be conducted in a zoo, monsieur, not in*

a home. Whatever is the nature of this curious experiment, I trust it has brought more satisfaction to you than to me. I am a musician. And if you will permit me a word more of explanation, I shall add that I am working on a composition of considerable importance to me. Furthermore, I am pressed for time. This uproar of yours has seriously interfered with my work.

BILL. I am very sorry, mademoiselle. I hope you will excuse my blundering, especially as our interests are somewhat related. That is to say, we are both interested in sound—(seeing he has made a FAUX PAS) different sorts of sound of course. It is clear to any one that music and noise are the same only in a sense, if I may put it that way. A fundamental sense—and yet different in a fundamental sense, too. Curious, isn't it?

EMILIE. I understand your insulting comparison perfectly. It is not enough that you come here to disturb our peace. You must add insults. Perhaps you have enjoyed this little triumph—disrupting my work and then telling me that my music and your noise are the same. I can only reply that you are an unmannerly boor.

(M. and Mme. Armand have entered from the left and heard the last part of Emilie's speech.)

MME. ARMAND. Why, Emilie—what is the trouble?

BILL. I'm afraid there's been a misunderstanding, Mme. Armand. Mademoiselle seems to think—

EMILIE. I only took his own words, mother. When he compares his noise to my music, it's plain enough to any one—

BILL. But mademoiselle, I was only pointing out that fundamentally—

M. ARMAND. Stop, stop. Just a moment, please. Now, Emilie, please explain this strange state of affairs.

(As Emilie begins to explain inaudibly to her father and mother the events leading up to this scene, Bill speaks to Jim in a voice audible to the audience.)

BILL. She complained about the noise. Said she couldn't compose on account of the racket. I apologized. But then I got into more hot water. I said her study of music was like my study of noise—without meaning any offense. But she is criticizing my manners. (To the Armands.) Perhaps I was clumsy in my expression, but I assure you I meant no offense to mademoiselle. I was merely explaining my work—my study of the noises of Paris.

EMILIE. But must all the noise of [Paris] be brought into this apartment?

BILL. You see, I took the liberty today of having these street-vendors come here so that I could measure the amount of noise they contribute to the [Parisian] din.

M. ARMAND. Vendors' cries! That may be just the idea you need for your music, Emilie. What can better express the eternal spirit of our [Paris] than the cries that have echoed in its streets for hundreds of years?

EMILIE. Well, father, if you too are mocking me— (She goes to return to the living room.)

MME ARMAND. (*Putting herself in Emilie's way.*) Emilie, dear, please——

M. ARMAND. *This young man may have valuable material for you here, Emilie. Artists have always found these musical cries an inspiration. In the thirteenth century the poet Villeneuve wrote of them. Since then many other poets and musicians have used them in their work.*

EMILIE. *I still don't see what this has to do with my being annoyed and insulted.*

M. ARMAND. *You are impetuous, Emilie. You have misunderstood M. Jackson's purposes. Come here. Let me show you how he may help you.*

(*Emilie and M. Armand withdraw to the left. While M. Armand is evidently explaining to her—as indicated by his gesturing toward the criers—how she may use the street cries in her music, Bill addresses Jim.*)

BILL. M. Armand says that mademoiselle can use these street cries in the music she's writing for the All-[France] competition. He's trying to show her how they truly express the spirit of [Paris].

JIM. She doesn't seem to be easy to convince.

BILL. She's still upset about what I said. No wonder. But wait a minute. (*Emilie and M. Armand approach Bill.*)

EMILIE. *Monsieur, I am sorry for my impatience. My father has suggested that you might be willing to permit me to hear these men give their cries.*

BILL. *With pleasure, mademoiselle.*

EMILIE. *I'd like to make note of the cries. I'll get some music paper. (She returns to the living room and takes some music manuscript paper from the brief case.*

(*While she is out of the room, the following dialogue occurs between Bill and Jim.*)

BILL. She's going to hear the cries and jot down their tunes.

JIM. And then she'll use these tunes for writing piano music?

BILL. That's the idea.

(*Emilie has returned.*)

EMILIE. *And now, monsieur, if you will ask these gentlemen to give their cries——*

BILL. *Certainly, mademoiselle. Gentlemen, will you perform once more for mademoiselle?*

(*The vendors murmur assent.*)

BILL. (*To the old-clothes man.*) Ready, monsieur?

(*The merchant gives his call, and the others follow in the same order as before. The explanations to Jim are omitted this time. At the end Bill turns to Emilie.*)

BILL. *That's all, mademoiselle.*

EMILIE. *It is splendid. For the first time I see just what I want to do in my composition. Now let me work at the piano.*

MME. ARMAND. (*Excited.*) Yes, yes, Emilie, go to the piano immediately. We will leave you alone. Come, father, let us go to our room, so that Emilie

can work. You will excuse us, messieurs. Emilie must have her composition ready by Saturday. You have helped her greatly, I am sure.

M. ARMAND. Yes. Thank you, M. Jackson. You have done a great deal for Emilie.

(Emilie, who is about to pass into the living room, returns and shakes Bill's hand.)

EMILIE. Again, I want to apologize for my misunderstanding.

BILL. It's nothing, mademoiselle. I hope I have been of some service to you.

(The Armands return to the living room. As they speak the following lines, Bill gives money to the street-merchants, who leave, right.)

EMILIE. I have it now, I'm sure I have it. (She places her street-cry notes on the piano and strikes a few chords.) What a splendid idea.

MME. ARMAND. Call us when you are ready for dinner, Emilie.

(M. and Mme. Armand leave, left.)

BILL. What a day, what a day. First the butchers. Then that—(He gestures toward the living room.)

JIM. But you didn't come out so badly in that.

BILL. It was a good thing M. Armand happened to come along and tell mademoiselle about street cries, wasn't it?

JIM. It'd be great if she used those cries to write some good music—something that won the All-[France] prize, wouldn't it? I guess you'd deserve some credit for that.

BILL. Listen. (Emilie plays the old-clothes dealer's cry on the piano.) That's the old-clothes man's cry. (She plays another.) And that's the bird-seed seller's. (She plays another.) The shrimp-seller's! Recognize it? She's actually going to compose on them.

JIM. I guess you have a new interest in music students now. Something besides measuring the noise they make.

BILL. But it's duty first, Jim. I still intend to get into those music schools with my decibelmeter.

JIM. Good luck, Bill. But watch out. I'd hate to see you with your head sticking through a fiddle.

BILL. (Who has been standing with his back to Jim, fixedly looking toward the door of the living room.) Eh? What's that you said?

JIM. (Laughing.) Excuse me, Bill. I didn't mean to disturb you. You know, sometimes you're awfully absent-minded.

CURTAIN

ACT II

SCENE: A room in the Conservatory of Music of Paris. Just left of upstage center is a table with a chair at its left, one at its right, and two at its downstage side. To the left of the table some musical instruments are stacked against the wall, including a big bass drum. To the right of the

table and farther upstage is the piano—perferably a grand. About the walls there may be pictures and casts of composers.

AT RISE: Sedgwick and Marot are walking about as if to stretch their legs.

SEDGWICK. (*Looking at his watch.*) How long did they say this recess would be, M. Marot?

MAROT. About ten minutes, Mr. Sedgwick. Then there will be just one more contestant to be judged, a young lady, I believe. Wouldn't you like to walk outside before the rest of the committee return?

SEDGWICK. No, I'll wait here. I can't talk with the [Frenchmen], and they can't talk with me. It's a mistake for any one to be completely ignorant of foreign languages as I am—and as they are.

MAROT. It is strange that you, the most distinguished composer of America, and Messieurs Mathieu and Dessaye, the greatest living [French] composers, should be unable to talk with each other without an interpreter.

(*Mathieu has entered. He addresses Sedgwick in a florid manner.*)

MATHIEU. Once more, M. Sedgwick, permit me to thank you for your great work here. By helping to judge the work of our young composers in the All-[France] Competition you are assisting in the preservation of the very life of the Fatherland. Our country is faced by enemies in many places. In aiding [French] culture you are contributing to our struggle against dangers without and within.

MAROT. M. Mathieu thanks you for your great work here in helping judge the work of our young composers in the All-[France] Competition. He says that by aiding French culture you are helping to preserve the life of our country. Our country is faced with many enemies. You are helping us fight danger without and within.

SEDGWICK. I am proud to do any service for [France] and for music. (*Dessaye has entered, followed by the attendant Nicolas.*)

DESSAYE. Now then, messieurs, I presume we can begin immediately. There is just one more contestant to be heard. (*The judges take their places at the table.*) M. Nicolas, will you ask Mlle. Armand to come in?

(*Nicolas goes to the door, right, to call Emilie.*)

MAROT. As I thought, the next contestant is the last one to be judged. It is Mlle. Emilie Armand.

DESSAYE. Mlle Armand is playing THE CRIES OF [PARIS].

MAROT. The name of Mlle. Armand's piece is THE CRIES OF [PARIS].

SEDGWICK. [THE CRIES OF PARIS]. What can that mean? But here is the young lady now.

(*Emilie is ushered in, right, by Nicolas, who then sits by the door. She nods and smiles to the committee and goes to the piano.*)

EMILIE. The first part of my composition is based on the cry of the old-clothes dealer.

MAROT. The first part of the composition is based on the cry of the old-clothes dealer.

EMILIE. *In our Paris streets we have all heard the cry of this merchant. (She gives the cry of the old-clothes dealer, playing it on the piano at the same time.)*

(Marot translates inaudibly to Sedgwick. Emilie plays "Marchand d'habits." The judges show signs of interest and pleasure. When she finishes, she again addresses the jury.)

EMILIE. *The next part of my composition is based on the cry of the shrimp-seller. (She gives the cry and plays it as before.*

MAROT. The cry of the sellers of shrimps.

(Emilie plays "A la crevette fraîche et bonne." When she finishes, she again addresses the jury.)

EMILIE. *And now the cry of the vegetable seller. (She gives the cry as in the case of the others, and plays "A un sou ver' et tendre." At the end she rises and says "Thank you, gentlemen.")*

DESSAYE. *Thank you, mademoiselle. Will you kindly wait outside?*

(Emilie leaves, right. Dessaye continues.) Well, gentlemen, without hesitation I vote the prize to Mlle. Armand.

MATHIEU. *I agree, I agree. This CRIES OF [PARIS] is by far the finest and most original thing we have heard all day. What is the opinion of M. Sedgwick?*

MAROT. MM. Mathieu and Dessaye have just said that they vote the prize to Mlle. Armand. They would like to know your opinion.

SEDGWICK. I am glad to say that we are in perfect agreement. I am delighted to vote for Mlle. Armand.

MAROT. *(To Mathieu and Dessaye.) M. Sedgwick agrees that Mlle. Armand unquestionably deserves the prize.*

DESSAYE. *Good, good, M. Nicolas, will you kindly recall Mlle. Armand?*

(Nicholas goes out, right. Just after he leaves, two students enter left, glance about with some trepidation, and tiptoe toward the instruments at the back. The members of the jury are engaged in talk while this is going on. One student picks up a violin case, the other tries to pick up the bass drum. He is astonished to find it is too heavy to lift, and asks his companion to help him. Their conversation is inaudible. When both apply themselves to the drum, they succeed in turning it on its side, and Bill falls out through the head, the decibel-meter in his hand. Emilie returns, right, just after this happens. The [French] members of the jury spring up and exclaim, "Heavens!" "What has happened," "Is it an earthquake?" "Where did he come from?" "Quick, Nicolas, get the police!" Nicolas runs out, right.)

BILL. This is a most peculiar situation.

MATHIEU. *Gentlemen, it is a crisis. The life of the republic is in peril. Our own lives are threatened. Here is an anarchist come to destroy our art, our government, and our lives.*

DESSAYE. (*Nervously.*) *The gendarmes will be here in a moment.*

MATHIEU. (*Running up to Bill.*) *I shall struggle with him for the bomb. It must go into the river. (He seizes the decibelmeter and carries it gingerly toward the window—or toward the door, right, if there is no window.)*

BILL. Wait, wait, don't throw that into the river. *It's a valuable scientific instrument. (Continuing to Sedgwick.)* Mr. Sedgwick, I appeal to you as a fellow-American. Will you explain to these people that I'm not trying to blow up anybody—

(*Nicolas returns with a policeman.*)

NICOLAS. (*Pointing to Bill.*) *There he is.*

MATHIEU. *Ah, it is you at last, guardian of the public safety, who have come to save us from the clutches of this fiend. I call on you in the name of liberty, in the name of art, in the name of the Republic—I call on you to incarcerate this wretch in order to protect the people of our great nation from his diabolical machinations.*

DESSAYE. *He was hatched out of the bass-drum with the bomb in his hand.*

MATHIEU. *Which I am about to drop into the river.*

POLICEMAN. *Stop. Do not destroy our evidence. Give it to me.*

MATHIEU. *But suppose it destroys us?*

POLICEMAN. *It may not explode. And if we go to the commandant without evidence, then surely we are ruined. Later we must get the drum too. The charge will be illegal entry, possession of a lethal weapon, and intent to kill—and the law may say something about lurking in bass-drums, too. (Seizing Bill by the arm.) Come along, you.*

BILL. (*To Sedgwick.*) Your word would help me here. I'm an anti-noise engineer. I wanted to make a study of sounds here under ordinary conditions. If they had known I was here, the experiment would not have carried weight.

SEDGWICK. I don't understand this anti-noise business of yours. Especially in a music school. It seems a little indelicate, to say the least.

BILL. Ah, let them take me away then—(*He sees Emilie.*) *Mademoiselle, will you help me? If you explain who I am, you may save me a good deal of trouble.*

EMILIE. (*Angry.*) *Monsieur, I seem to remember that this matter has already been discussed. I understand now the spirit in which your apologies were offered the other day. (She turns away, and the policeman takes Bill toward the door, right.)*

DESSAYE. *We called you back, Mademoiselle, to tell you that the All-[France] prize has been awarded to you. I congratulate you. (He presents the case containing the medal.)*

EMILIE. *I? I have won the prize? Oh! (For a moment she stands silent, torn by conflicting feelings. Then she turns to the policeman, who is leaving with Bill, right.) Stop! Don't take him away. I have something to say.*

(The policeman pauses. Emilie continues, speaking to the members of the committee.)

EMILIE. *I know this young man. He is a lodger at the house of my parents. I ask you not to have him arrested.*

MAROT. (To Sedgwick.) Mademoiselle asks that the young man not be arrested. He lives at the home of her parents.

DESSAYE. *But my dear mademoiselle, even this does not excuse—or explain—the young man's presence in a bass-drum.*

EMILIE. *I agree. But he hid himself and his instrument there in order to further his work. He is a scientist—a student of sound. His action has been misguided, I agree. But I hope you will blame that on the overeagerness of youth. Only a few days ago we quarreled about his attitude toward his work and toward mine. Please consider him punished enough.*

(Dessaye and Mathieu confer inaudibly.)

MAROT. (To Sedgwick.) Mademoiselle says that the young man is making a scientific study of sound. She says she quarreled with him only the other day, and that he has been punished enough.

EMILIE. *And one more thing, messieurs. Except for him I could not have written THE CRIES OF [PARIS].*

MAROT. (To Sedgwick.) Except for him she could not have written her composition.

DESSAYE. (To Marot.) *No doubt you have informed M. Sedgwick of the nature of the case. Taking everything into consideration, M. Mathieu and I are inclined to dismiss this affair for the present if it is agreeable to M. Sedgwick to do so. We can investigate further at another time.*

MAROT. (To Sedgwick.) If it is agreeable to you. MM. Dessaye and Mathieu are willing to dismiss this affair for the present.

SEDGWICK. Yes, yes, yes. Anything they say of course. But I have something else to say to Mlle. Armand. Just before I came here today, I received a cable from the American Institute of Musical Art. It authorizes me to offer to the winner of the All-[France] Competition a scholarship for travel and study in America over the space of a year. Will you inform mademoiselle of this?

MAROT. (To Emilie.) *M. Sedgwick asks me to inform you that the American Institute of Musical Art offers you, as winner of the All-[France] Competition, a scholarship for travel and study in America for one year.*

EMILIE. (Showing by the solemnity of her manner that her answer is unfavorable.) *That is very kind, very generous. I am overwhelmed by the honor. But I do not think I should have the courage to go to America and live there alone. I have been away from home very little. And we [French] girls are not so self-sufficient as your American girls are. I thank you deeply, but I can not accept.*

MAROT. (To Sedgwick.) Mademoiselle is overwhelmed by this honor, but

she is doubtful that she can accept the scholarship. She is not sure she would like to travel alone and live in a foreign country.

BILL. May I interrupt again for a moment? I have some friends who are students at the American Institute, and I am sure mademoiselle will not be unhappy or lonely there. Besides, she has a duty to these gentlemen—*(indicating Dessaye and Mathieu)* to see that I do not endanger [France] by remaining here. And I don't intend to sail for America till she does. *(He then puts these arguments to Emilie inaudibly. Sedgwick gives the next speech while Bill is speaking to her.)*

SEDGWICK. *(To Marot.)* He seems to be able to find a lot of reasons why Mlle. Armand should go to America. And she has apparently decided—

EMILIE. *(To the members of the committee.)* Messieurs, I shall be happy to accept the scholarship. I thank you from the bottom of my heart. *(To Bill.)* O.K., Bill!

CURTAIN

• In Memoriam •

FREDERICK COURTNEY TARR—IN MEMORIAM

THE untimely death of Professor Frederick Courtney Tarr, of Princeton University, which occurred on August 31, 1939, deeply saddened the Hispanic world and deprived it of one of its most distinguished members.

Still a young man at the time of his death, he had already achieved a position of real eminence. He was born in Baltimore on May 6, 1896. In 1915 he received his bachelor's degree from Johns Hopkins University, where he remained to pursue graduate studies. These were interrupted by his participation in the World War as Captain in the Sanitary Corps, but after the cessation of hostilities he resumed his studies, and in 1921 obtained the degree of Doctor of Philosophy from Princeton University, where he had gone to continue his work with the late Professor C. Carroll Marden. Recognition of his ability was prompt: rapid academic promotion and demands for his services by learned societies and publications marked every stage of his career. Ultimately, for his signal services as interpreter of Spain and her culture, the Spanish Government conferred on him, in 1935, the Order of Isabel la Católica, and shortly thereafter, in 1937, Princeton University named him Emory L. Ford Professor of Spanish, as successor to Professor Marden.

It can readily be understood why Professor Tarr was so rewarded. He was endowed with exceptional talents, which by his own unceasing efforts he cultivated to a full extent. His mastery of the Spanish idiom was extraordinary, and was the fluent expression of a natural linguistic gift firmly based on methodical studies of syntax, grammar, and stylistics, which further found expression in both scholarly monographs and classroom grammars. His natural critical sense and good judgment were disciplined and brought to bear with felicitous results upon works ranging from the *Lazarillo de Tormes* to the *artículos* of Mariano José de Larra. Latterly he had devoted himself to editing the hitherto unassembled works of Larra and preparing a definitive study of this significant Nineteenth Century critic. He had brought the work nearly to the point of publication, but, delayed by the recent troubled conditions in Spain, where the work was being printed, he was denied the satisfaction of presenting it to the world. Fortunately, its publication is assured and it will serve as a monument to him.

It might seem that such varied expressions of his talents were an undisciplined dispersal of energy, but, on the contrary, they were closely interwoven aspects of a singularly integrated personality. His whole career was an expression of an undivided devotion to his chosen field. The wide ranging of his intellectual interests, his tireless pursuit of the truth conducted with uncompromising standards of scholarship, his genial and inspiring work in the classroom, his abundant generosity to all who came to him for help, were all manifestations of this devotion.

Although his life was tragically cut short all too soon, Frederick Courtney Tarr stands as the true measure of his own fulfillment.

RAYMOND S. WILLIS, JR.

Princeton University

• Meetings of Associations •

MODERN LANGUAGE SECTION, NEW YORK STATE TEACHERS' ASSOCIATION, WESTERN ZONE

THE Modern Language section of the Western Zone of the New York State Teachers' Association held its annual meeting in Lafayette High School, Buffalo, October 27, 1939. Dr. Louis A. Pingitore, Canisius College, Buffalo, presided.

The morning meeting was preceded by sectional meetings of the French, German and Spanish groups. The French section heard an inspiring address in French by Prof. Seaver R. Gilchreast of the University of Buffalo. His subject, "Writing and Producing Plays," was pertinent to the theme of the program: "Realia in the Classroom." Demonstrations of effective realia devices were given by several teachers and a small group of pupils.

The German and Spanish sections held round table discussions of special problems.

At the joint meeting of the three groups, Dr. Roy E. Mosher, Modern Language Supervisor in the State Education Department, speaking on "Pertinent Topics," related details of some observations of teaching that he had made in schools throughout the state, and listed certain fundamental teaching procedures that should be followed to produce the best results. These were essentially the same as those mentioned on page 204 of the MODERN LANGUAGE JOURNAL of December, 1936, in a report of Dr. Mosher's address to our group that autumn, and will not be repeated here.

At the afternoon business meeting, Dr. Louis A. Pingitore was unanimously re-elected Chairman of the Modern Language Section for another three year term. Then the Classical section joined our group to hear an address by Prof. Edward F. Hauch, professor of German at Hamilton College, on the subject: Manifesto for Languages. The speaker pointed out the importance of language to thought, and cited the fact that Hellen Keller could think three times as rapidly after she had learned lip reading. He claimed that there is a high correlation between language ability and other abilities, and stated that it is important that youth follow a cultural program (arts and languages) and leave the social studies to more mature minds.

FRANCIS M. SWEET

Acting Zone Secretary

• Notes and News •

INTERNATIONAL SCHOOL CORRESPONDENCE ALBUM OF THE AMERICAN RED CROSS

OUR readers will be interested in a recent publication of the Junior Red Cross section of the League of Red Cross Societies. This publication is in the form of a model International School Correspondence Album, like those exchanged through the Junior Red Cross. The contents were chosen from actual albums passing through the offices of the League from many countries, and both the letters and the drawings are the work of the children of these countries. In this way the publication represents international collaboration of children. It is published in both English and French, and has a worldwide distribution. Schools that are interested in having it for use in geography class may purchase copies through the American Junior Red Cross for ten cents apiece, since it is not sold for profit.

Accompanying the booklet is a pamphlet explaining the Junior Red Cross School Correspondence, which is organized on a group basis between classrooms working under their teachers' supervision.

United States schools enrolled in the Junior Red Cross have participated in this international correspondence since 1920. The number of albums sent through the National Headquarters en route to foreign and American schools averages 3500 a year, although in some years the number has approached 5000. During this period members have enjoyed friendly correspondence with fifty different countries. Aside from the obvious educational value of such exchanges between schools, members have found in the foreign albums a source of information for original plays and pageants, for essays, and for their school magazines. Many of the letters, compositions, music and drawings have been reproduced in the Junior Red Cross magazines and by the National Junior Red Cross Societies in many countries.

While the Red Cross furnishes free translation of all languages upon request, some language classes have preferred to receive their correspondence in the original and to reply in the language of their correspondents.

LITERARY MAGAZINES IN MEXICO

NEGLECTING the social consciousness of the country for more intimate international relations, the literary magazines of Mexico are dwindling, both in number and quality, a University of Texas Spanish professor discloses in the University of Texas News Service. Dr. Jefferson R. Spell has surveyed the field of modern Mexican literature to find that there are only ten literary periodicals appearing in Mexico, compared to forty that existed in 1900. "These literary periodicals do not reflect the social upheaval which has been taking place in Mexico," he said. "Instead, emphasis has been placed on less vital subjects." He pointed out, however, that Mexican writers in other publications have caught the spirit of the rising mass and made it the theme of much of their writing.

EUROPEAN JOURNALS AND THE WAR

THE non-receipt by a subscriber of any European chemical or other scientific journal seriously needed as research material should be promptly reported to the American Documentation Institute.

The Cultural Relations Committee of ADI, which co-operates closely with the Cultural Relations Division of the Department of State, is working on this problem, and hopes to be able to surmount such war obstacles as interrupted transportation, embargoes, and censorship, which so grievously affected the progress of research during the last war.

The principle should be established, if possible, that the materials of research having no relation to war shall continue to pass freely, regardless of the countries of origin or destination.

Reports, with full details of where subscription was placed and name and address of subscriber, volume, date and number of last issue received, should be addressed to: American Documentation Institute, Bibliofilm Service, care U. S. Department of Agriculture Library, Washington, D. C.

INTERNATIONAL VISUAL EDUCATION

TEACHERS of modern foreign languages who are looking for illustrative material for their classes should avail themselves of the remarkable services offered by Berrien Books Bindery, Berrien Springs, Michigan, at very reasonable prices. Tons of back numbers of the *National Geographic Magazine* have been separated into single articles bound in tough covers with brass eyelets, making booklets that fit loose leaf binders, or bound together into single volumes under such headings as Germany and Holland, France and Belgium, Italy, Spain and Portugal, etc.

A unique service for making available this valuable visual reference material has been worked out in such a way that it fits individual class and project needs in endless variety. For scrapbooks or mounting, the clear photographs or colored pictures in all their natural beauty can be had in single sheets, packed in boxes by topics as listed.—LAURA B. JOHNSON, *Wisconsin High School*.

MADAME DE STAËL'S LETTERS ON ROUSSEAU

MR. WILLIAM G. MERHAB of the Department of Romance Languages, University of Michigan, announces that a critical edition of *Les Lettres sur les ouvrages et le caractère de J.-J. Rousseau* (1788) by Mme de Staël-Holstein, which had arrived at a fairly advanced stage of progress, must wait for its conclusion until European libraries are again able to carry on their usual service activities.

ADDENDA TO DOCTOR'S DEGREES IN MODERN FOREIGN LANGUAGES

THE PENNSYLVANIA STATE COLLEGE—Wilford Paul Musgrave, A.B., Huntington College, 1928; A.M., Indiana University, 1929; (French and Latin): "The Theme of Death in the Essays of Montaigne."

UNIVERSITY OF OREGON—Christina Adella Crane, A.B., Colorado College, 1926; M.A., University of Oregon, 1931; (Romance Languages): "The Military Tales and Types of Honoré de Balzac."

PROFESSOR ROEDDER HONORED

PROFESSOR EDWIN C. ROEDDER of the College of the City of New York, who holds three regular degrees from the University of Michigan, was accorded as honorary degree of Doctor of Letters by this University last June.

STATE DEPARTMENT CONFERENCE ON INTER-AMERICAN RELATIONS

FOUR delegates of the National Federation of Modern Language Teachers, Mr. Pitcher, Professor French, Professor Fitzgerald, and the Managing Editor of the JOURNAL, were present at the State Department Conference on Inter-American relations in the field of education, held in Washington, D.C. on November 9 and 10. This important Conference, attended by over four hundred executives and educators, proved very fruitful in concrete suggestions for improving our cultural relations with the Latin American republics. Interested persons will receive a full report on the Conference by applying to the Division of Cultural Relations, Department of State, Washington, D.C.

Reviews

HOHRATH, C., *Fünf in einem Ring*. Mit Gedichteinlagen von Alberta Rommel. Edited with notes, exercises and vocabulary by E. P. Appelt and Selina Meyer. New York: Henry Holt and Company, 1938. Price, \$1.20.

The finding of suitable reading for the third semester of college German is a perennial problem. Shall the student be given a continuous diet of juvenile books of adventure of the type of *Emil und die Detektive*? Shall he read one of the collections of favorite Novellen of the nineteenth century, or shall he read contemporary German treating present-day problems? If the last type of reading is chosen, *Fünf in einem Ring*, a novel of modern Germany in the form of round-robin letters should appeal to college freshmen and sophomores. The author, while not a great artist, writes sympathetically of young people, especially girls, and her *Hannelore erlebt die Grossstadt* has already appeared in an American school edition by the same editors. *Fünf in einem Ring* is written in fresh colloquial German and could be read profitably after a more elementary tale such as *Emil oder Robby kämpft um seine Freiheit*. The number of new words to the page might give some difficulty at first.

Although the same topics are often discussed in all five of a series of letters, the reading does not become monotonous, for each correspondent views life from a distinctive angle. These young people call themselves "Ring der Rebellen," but after nine months of exchanging ideas rechristen themselves the "Ring der Kämpfer." Particularly likable is the oldest member of the group, Marlene Willbruck, a professor's daughter who wanted to study philology but who after her mother's death keeps house for her father and brother Hans, the one young man of the *Ring*. The other characters are Gabi Bernowsky, the dancer who studies in Frankfort, Inge Rosner, a violin student in Würzburg, and Lieselotte, an unsophisticated girl who is the ward of her rich relatives in Munich. The letters describe student life in Tübingen, the home of Hans and Marlene, and give vivid pictures of Munich, Frankfort, Würzburg, and Oberammergau. Parental relations, marriage, professions, contemporary music, art, and literature are discussed. The nearest approach to an expression of Nazi ideology occurs in Hans' praise of modern German music which he declares gives the feeling of "Gemeinschaft, Kameradschaft, Volksverbundenheit" to be accomplished by the voluntary immolation of the individual (pp. 81-82).

Only two misprints were noted, the absence of a letter in "intrigant," p. 43, l.18, and in "wunderschönen," p. 139, l.16. Notes and vocabulary are adequate, and the *Fragen, Übungen* (chiefly of the mutation type), and Translation Exercises offer sufficient material for a comprehensive review of German grammar.

JOHN A. HESS

Ohio University
Athens, Ohio

PUCKETT, HUGH WILEY, *Intermediate Readings in German*. New York: The Macmillan Company, 1938. Price, \$1.25.

A solution of the reading problem of the third semester of college German (or fourth semester in high school) is offered in this careful selection of short stories by contemporary German authors, The editor gives us in 134 pages of text eleven stories, the shortest of which has six pages, and the longest, nineteen. Ernst Hardt, Hans Fallada, Paul Keller, Heinz Steguweit are represented by two stories each; Klabund, Herbert Eulenberg, and Rudolf G. Binding by one. The tales tend toward the unusual, the pathetic, the bizarre. Three deal with episodes of the Great War; only one, Steguweit's *Luise aus dem Walde* treats of love between

the sexes, and even that is a vicarious love. One will not soon forget the touching pathos of the boy hero, *Gedeon*, portrayed by Paul Keller, or the massive figure of Binding's *Wingult*, a veritable Atlas of strength in making entrenchments in the World War, yet with an almost animal-like devotion to his boyish ensign.

This reading material from seven different sources with a wide variety in theme and vocabulary, is not easy; nor has the text been simplified by the editor. This is contrary to his stylistic creed. He would "acquaint the student with German as it is actually written." However, he has provided a vocabulary that covers the reading matter *in toto* and has translated all really difficult passages in the Notes. These thrilling stories are not intended for lazy individuals, but they will put serious students on their mettle and greatly increase their reading power.

JOHN A. HESS

Ohio University,
Athens, Ohio

STEINHAEUER, H., *Das Deutsche Drama, 1880-1933*. Vol. I: *From Naturalism to Expressionism*; vol. II: *Expressionism and After*. New York: W. W. Norton and Company, Inc., 1938.

The two volumes contain eight dramas by Hauptmann, Schnitzler, Hofmannsthal, Wedekind, Kaiser, Toller, Unruh, and Wiechert. Besides, each volume has a 30-page introduction, a list of additional reading, a selected bibliography, and a vocabulary. The latter, totaling 35 pages, lists only the less usual words. Each play is prefaced by a brief introduction on the author in general and the drama in particular. The text is annotated by footnotes of linguistic and factual nature. In his preface Professor Steinhauer defends himself in advance against criticism of his selections. We can understand why he should have chosen Wedekind's *Kammersänger*, if Wedekind *had* to be represented, and we realize that other early dramas of Hauptmann, more significant than the second-rate *Friedensfest*, have already appeared in American editions. But we wonder whether American students are too prudish for *Fuhrmann Henschel*, which is certainly a more powerful work of art. In the second volume Unruh's *Heinrich aus Andernach* will surely be new even to most teachers, and the inclusion of Wiechert's *Spiel vom deutschen Bettelmann* will prove a surprise. Its form is representative, its lesson salutary, but its content far from representative of the spirit of present-day German drama. The editor has done his work well and deserves to be repaid by seeing his book used widely. We are certain that discriminating teachers will welcome it. The introductions are written in a style which is always interesting and informative and sometimes distinguished.

EDWIN H. ZEYDEL

MORGAN, BAYARD QUINCY, *A Critical Bibliography of German Literature in English Translation, 1481-1927, with Supplement Embracing the Years 1928-1935*. Second edition completely revised and greatly augmented. Stanford University, California: Stanford University Press, 1938. Price, \$10.

The appearance of this 800-page work after years of delay is an event of major importance for every English-speaking person interested even remotely in German literature. Begun in 1916, temporarily concluded in 1922, when the *Bibliography of German Literature in English Translation* came out in the University of Wisconsin Studies, this undertaking has now been crowned by what is styled a second edition but what is in reality a new work. While the 1922 edition contained some 6000 titles, the present work has about 13,000 and is brought up to 1935. Its chief new contribution is found in the results of the author's investigations in the British Museum, which he had not been privileged to use in person for his first edition. The aim has been to offer, in an introduction of 20 pages, in a main alphabetical list supplemented by *anonyma*, bibliographies and collections (over 600 pages), in an index of translators (50

pages), and a supplement for the years 1928-35 (100 pages), a complete picture of German literature, in a broad sense, as reflected in the mirror of the English-speaking world. How complete the picture actually is, this reviewer does not venture to state. He is struck and made suspicious, however, by the fact that his own quite accessible translations of seven poems of Stefan George (*Poet Lore*, Summer, 1923) and his no more secreted renderings of five poems of Werfel (in *Monatshefte für deutschen Unterricht* about seven years ago) are not included. Without claiming any merit at all for these attempts, the reviewer still feels that they should have been noted for the sake of completeness.¹

Professor Morgan's remarks in his introduction concerning the reception of German literature in England and America are very valuable as far as they go. After all, he was not writing a book on that subject to parallel the treatise of Professor L. M. Price on English literature in Germany, and the last word on this fruitful topic remains to be spoken. But the work under discussion will certainly be one of the definitive sources for future scholars delving into this fascinating question.

The peculiar process of impression, which gives the page the appearance of a typewritten sheet, seems at first hard on the eyes and leaves a ragged right margin.

A teachers' magazine such as this cannot venture a detailed critical appraisal of so scholarly and important a work; learned journals will do that. But whatever criticisms, just or unjust, may be leveled against the work, we desire to offer our heartiest congratulations to Professor Morgan and to everyone else who had a hand in making the volume an accomplished fact.

EDWIN H. ZEYDEL

MATZ, ADOLPH, *Herkunft und Gestalt der Adam Müllerschen Lehre von Staat und Kunst*. Dissertation. Philadelphia: University of Pennsylvania, 1937.

Fichte was a philosopher, Schleiermacher a religionist, Fr. Schlegel a critic and poet, Adam Müller a politician. When Fichte proclaimed philosophy to be the highest type of human endeavor because of its universal scope, those other Romanticists followed suit and set up equally extravagant claims for their respective specialties. To understand how these men managed to establish monopolies, each for his chosen profession, is to understand them completely. In the present study Adolph Matz fashions such a master-key to the political ideology of Adam Müller. It was the Romantic theory of the "Kunstwerk als Organismus" in conjunction with the portrayal of "society as organism" in Goethe's *Wilhelm Meister* which suggested to Müller his concept of the totalitarian statesman as a supreme artist at work on the living body politic to which the individual citizens offer themselves as raw material. The scale of natural or artistic organization provides the only standard of value, and in its light the individual subject becomes subservient to the superorganism or state and to its first servant, the national leader.

Both Müller and his interpreter fail to consider the objection that when the nation is accepted as a super-individual in the sense of being a synthesis of individual human creatures it becomes sub-human, because its collective individuality is of a more primitive type than that of man at his lowest. Biologically speaking, it would rank with the amoeba, though its size be that of Leviathan. History shows that it can be dismembered and partitioned, and still survive . . . what human being could? Is not the individual by definition indivisible? We see that Müller's esthetic criterion of political evaluation breaks down at the first attempt to apply it; in terms of organic unity and differentiation the nation would rank extremely low in the general scheme of nature. But what of the *spiritual* side of national life, the "objective mind?" Not only is it vast and complex beyond compare but, withal, so unified in its diversity as to establish beyond doubt its superiority *qua* individual to any subjective mind,—so superior

¹ Nor is it apparent that *sub* Tieck the findings of the reviewer's *Ludwig Tieck and England* (Princeton University Press, 1931), p. 182 ff., have been fully utilized.

indeed that no man, not even a Goethe, or Hegel, or Adam Müller, can hope to embrace more of it than a mere fraction. Granted, but if that is so, there can be no artist-statesman able to assimilate his country's supermind in its totality, and if he cannot comprehend it, how dare he master it? In trying to impose his own simple-mindedness upon a creature so immeasurably superior to himself, he could never overcome the separation in rank between the spiritual and the physical life of his nation, except by dragging down the higher and more vulnerable to the lower and more robust level. No, Adam Müller's organismic theory does not work, try as one may, it defeats its own purpose at every step.

No more than a hint of these intrinsic difficulties could be given here, but in view of the fact that Mr. Matz identifies himself completely with his author, they could not be passed over in silence. We might have gone further. It should have been pointed out, for instance, that Müller gets a good many of his more startling effects through the threadbare device of confusing "irrational" (or non-logical) with "irrational" (or illogical); that he fails to credit his alleged opponents, the Rationalists, with having anticipated under the name of plentitude the Romantic principle of polarity; that, notwithstanding the counter-instances of Leibniz and Hegel, he falsely accuses reason of rigidity, etc. In the biographical chapter Müller's un-patriotic activities in Tyrol are glossed over because the issue between statism and nationalism, which came to a head under the Metternich régime, is never squarely faced. Even less satisfactory is the discrepancy between the praise accorded Christianity and its relegation in practise to being a mere cushioning device or bumper for the steam-roller state.

We reach the verdict that Mr. Matz, while partisan to a fault, has given a very able and faithful presentation of Adam Müller's esthetic-political views. The dissertation, a masterpiece of condensation, is itself a work of art and could not have been improved upon by Adam Müller in person.

FREDERICK L. PFEIFFER

*University of Minnesota,
Minneapolis, Minnesota*

OLMAN, PETER, *Der Onkel aus Amerika*. Edited by M. Van Dyck Hespelt. New York: Prentice-Hall, 1939. Cloth. Price, \$1.60.

This book is intended as an elementary reader after the fundamentals of grammar have been covered; the first part (16 pp.) is written without using the past tense.—The story treats the familiar theme of the rich relative who helps a deserving family after having tested their worthiness. The style is fresh, in spite of its simplicity; the vocabulary with its description of life in a modern family is practical. The book can be used to full advantage in a second year high school class; for a college class at the corresponding level the content will probably seem trite. Features which recommend the book especially for high school use are the abundance of footnotes (some of which, however, seem unnecessary, being about topics treated in every elementary grammar, or merely a duplication of the vocabulary in the back) and a wealth of carefully prepared exercises, such as questions on the content, true-false statements, completion and idiomatic exercises.

LIENHARD BERGEL

*Queens College,
Flushing, New York*

PUGET, CLAUDE-ANDRÉ, *Les Jours heureux*. Edited by Frederic Ernst. New York: The Cordon Company, 1939. Cloth.

This play is a very contemporary addition to the list of works in modern and contemporary French drama now available to our American students. It was produced for the first time in April 1938 and it won for its author, a young man of thirty-four, the greatest success of the 1938-39 season in Paris.

Les Jours heureux is a play about young people. Only six characters, one in his late twen-

ties, the others in their teens, appear on the stage. The action takes place in a small village of Poitou, a pretty corner of French country-side, where Olivier Laprade and his young sister, Pernette, are spending a vacation period with their cousins, Francine, Marianne, and Bernard Gassin. Marianne, only eighteen, loves her cousin Olivier, who is three years her senior. He takes it so unromantically that she decides to make him jealous. With the help of Pernette she invents a mythical suitor, a young aviator. Quite opportunely Michel, who is really an aviator, makes a forced landing near the Gassin home. Both Marianne and Pernette "fall" for him. Some amusing situations develop as Bernard, who loves Pernette, and Olivier realize what is going on. As a result of a fight between the young men Michel plans to leave. Pernette surprises him making love to Marianne and tries to kill herself. Michel prevents this and brings the young people together again. The play closes with the departure of Michel revealing that Francine, the elder sister, loves him too.

To this reader the plot of the story is of minor consequence. It is the young people that make the play alive with their almost continuous jokes, disputes, arguments, and antics. Their dialogue is so fresh, so vivid, and so modern that the reader feels he is being addressed in his own rather than a foreign idiom. A wealth of idiomatic expressions, many of them slang, will appeal to the American student of today. These idioms are well explained in footnotes, usually in French, but occasionally in English.

The play is well edited, attractively bound, and remarkably free from typographical errors. The vocabulary is ample. In the introduction the editor has combined a very brief biographical sketch and a personal interview which he had the good fortune to hold with the author. M. Puget's general ideas on the modern play, his conception of the dramatic arts, and his opinions on the young people of today make this an interesting feature. *Les Jours heureux* is, without doubt, worth trying in the classroom.

BURL BEAM

Ottawa High School,
Ottawa, Kansas

RITCHIE, R. L. G., *A Primer of French Composition*. Cambridge: at The University Press; New York: The Macmillan Company, 1939. Cloth. Price, \$.60.

This little book impresses one as being an abbreviated version of one of the common French review grammars so popular for third year high school or second year college classes. Written by an Englishman for English pupils, it is naturally characterized by language more English than American, yet not so much so as to preclude its use by American pupils if it fits their needs.

This is not a composition book in the ordinary sense, inasmuch as it stresses translation of English passages into French and gives but little attention to so-called free composition or original work. In these passages the English vocabulary is not particularly difficult nor uncommon, so that a third year high school student should be able to do some rather fine work with them.

The first part of the book is devoted to a brief review of French grammar. Rules and examples are in general clearly stated, but several are not so complete as they might be, and there is no opportunity to practice or review these usages through the use of exercises for the pupil. According to the author, the pupil is to read these rules several times a year to familiarize himself with them. Here there is an interesting table on the gender of nouns and a good treatment of a few words which are commonly confused with each other, such as *cour*, *cours*, and *course*, etc. The author has also included here a brief discussion of verbal idioms, which is so well done that one wishes he had been more complete.

Following the grammar review are four pages giving suggestions as to how to begin the writing of free compositions. The author should have elaborated here and perhaps given lists of words and idioms helpful in the organization of compositions by beginners. He treats

briefly here the development of an outline in French and the subsequent expanding of that outline into a genuinely French composition.

The last part of the book is divided into two sections: the first consisting of about fifty pages of English anecdotes to be rendered into French; and the second of about twenty-five pages of the same type material, but more difficult in that tense usages are more complex and the subjunctive is introduced. Under each anecdote and in the form of notes at the bottom of the page are very helpful aids for the student in translating some of the more difficult parts of each passage.

Following each of the translation sections is a list of free composition topics for the student, but no suggestion as to what to do with them. In a beginners' book, it would seem that there could scarcely be an overtreatment of methods of writing compositions.

While Dr. Ritchie's book must be ranked as a contribution to language teaching, there are many others available which are more complete, provide greater variety of work, and perhaps fit the needs of the American student better.

A. HAROLD BAGG

Monroe High School,
Rochester, N. Y.

TURGEON, FREDERICK KING, *French One-Act Plays of Today*, edited with Introduction, Notes, Exercises, and Vocabulary. New York: Henry Holt and Company, 1939.

Four brief plays each preceded by a short biographical sketch in English. *Un Ami de jeunesse* (1921) by Edmond Sée is a lightly ironical comedy in which an eminent politician and a poverty-stricken poet recall the earlier days of their friendship in the Latin Quarter. In *La Scintillante* (1924) by Jules Romains the charming proprietor of a bicycle shop so captivates her customers by her business efficiency that even the son of the local aristocrat desires to marry her in order that he may work in the shop. The play illustrates Romains' theory of *unanimité* and the unity of character and environment. The farce, *A Louer meublé* by Gabriel d'Hervilliez relates how two tramps, almost caught in the act of robbing a villa, pretend they are the owners and lease the place to a respectable bourgeois couple. In *Le Pèlerin* (1923) by Charles Vildrac an uncle pays a last visit to his paternal home and shows his young niece the way to a deeper appreciation of life while the mother and older sister resent the uncle's liberal attitudes. The play is an example of Vildrac's ability to handle the *théâtre du silence*.

The text is well printed with a minimum of misprints. There are footnotes which translate French phrases into idiomatic English often bordering on slang. The exercises include: (1) true-false statements, (2) questions in French, and (3) lists of idioms. The exercises are carefully prepared, but some teachers, like the reviewer, might prefer a wider variety of material. The vocabulary is intended to be complete. However, it seems unnecessary to include such words as "innocent" and "prompt" translated by their exact English cognates. It would have been helpful to explain in the vocabulary such words as *hippogriffe*, *nostalgique*, and *Apocalypse*.

This collection will doubtless find a welcome reception in the intermediate French classes of both high schools and colleges. *A Louer meublé* lends itself well to presentation by French Clubs. The plays have literary value and are not common in other texts.

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SKINNER, LAWRENCE H., and BRADY, LESLIE S., *Gil Blas*. New York: Henry Holt and Company, 1939. Cloth. Price, \$1.28.

The text of *Gil Blas* has been in this edition abridged and modified for the benefit of third or fourth semester high school students and for the corresponding level in college work. Abridgement and modifications were effected in order to fit the vocabulary within the "Basic

French Vocabulary" *MLJ, Supplementary Series, No. 2*. The details on the distribution of words are given in the Preface. The idioms were chosen with reference to their occurrence in Cheydleur's *French Idiom List*. There are 147 "extra" words whose meaning is inserted in parentheses within the text. The editors have been more than generous in this respect. Such "extra" words as "université," "philosophie," "rivale," "imaginable," "proverbe," "hospitalité," etc. are almost mercilessly translated over and over again.

There are copious and thoroughgoing exercises based on each chapter of the story. They are extremely serviceable for the exploring of the Vocabulary, Content and Idioms. The Vocabulary is carefully done and each word carries alongside its phonetic transcription—which is as it should be.

The text is accurately and attractively printed in type that is highly readable. Whether the original story suffers too much by its abridgement and "modification" is a matter of opinion. This reviewer feels that it does. But, on the whole, the edition retains enough material and detail from the original to make it profitable for classroom use.

In the vocabulary, circumflex accents should be placed over *aperçûmes* and *reçûmes*.

GEORGE OTTO SEIVER

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ERNST, FRÉDÉRIC, and SCHWARZ, H. STANLEY, *Madame Curie* (by Eve Curie). New York: Doubleday, Doran and Company, 1939. Price \$1.20.

The editors of this abridged edition of *Madame Curie* are to be commended for making available to our students of French one of the outstanding biographies of recent years. They have succeeded in the difficult task of adapting the text to class use by omitting freely, as was necessary, and still retaining, to a very great degree, the spirit and interest of the original.

The timeliness of the publication of this document of poignant human interest should not be overlooked. Madame Curie was born in Warsaw; she spent her youth and girlhood in a Poland that was at that time suffering from the harsh treatment of the Russian government. No book can make us conceive better the ardor of Polish patriotism and the unrelenting struggle which the Poles have maintained for their independence. This patriotism is the first concern of the youth of the country: "Il y a un rêve commun à tous les jeunes gens: le rêve national. La volonté de servir la Pologne passe dans leurs projets d'avenir avant l'ambition personnelle, avant le mariage et l'amour." The text itself, as well as the numerous and competent footnotes, should prove invaluable in acquainting the student with the precise historical background which is indispensable if one wishes to follow intelligently the momentous events which are transpiring in Europe—and have transpired—recently.

The purely human interest of this great biography should likewise be stressed: Madame Curie's heroic devotion to science, her perseverance in her set purpose in spite of poverty, ill health, and lack of proper equipment to carry on her work; the simplicity and nobility of her life—these carry an eloquent and inspiring message.

From the time when she registered at the Sorbonne, Madame Curie spent the remainder of her life in France, her adopted country. The pages dealing with French and European higher education are very informative, especially for the student of French.

It might be noted, as the editors state in the Introduction, that "few works contain a vocabulary of greater value to the student than does this biography. Words dealing with childhood, with secondary-school life, with university life, with home life, with life in the country, with urban life, are to be found in large numbers.

The numerous footnotes and exhaustive vocabulary at the end of the book should prove of great assistance to the student. It is to be hoped that *Madame Curie* will be used extensively for rapid reading in our second year French courses.

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CATTELL, J. L., and FOTOS, J. T., *Selected French Short Stories*. New York: Thomas Y. Crowell Co., 1939. Price \$1.75.

The collaboration of Professors Cattell and Fotos has again been turned to profitable account in the present edition of short stories. The text is admirably done from every point of view, and represents the result of several semesters' actual use in mimeographed form with the attendant corrections and modifications.

The stories, twenty in number, include some perennial favorites of Maupassant, Daudet and Coppée, as well as newer material from such moderns as Mille, Arène, Nadaud and others. Each story is preceded by an *aperçu*, in French, of its author. A generous list of questions, a helpful essay on French word-formation, an appendix on French verbs, and a remarkably good vocabulary of 123 pages complete this well-edited volume.

As much might be said for many other readers. The particular innovation of the present one is found in the judicious use of visible vocabularies and notes. And about this point controversy will doubtless arise. In the case of this reader, however, much may be said in its favor. The text is obviously designed for that ungrateful plateau stage of language learning, when the student seems to do little but thumb the vocabulary, a trying period for student and teacher alike. To choose a simple text for the purpose of encouraging the student is a footless expedient. A too difficult one disheartens him. It seems reasonable to assume that with these carefully graded selections of interesting, adult material, which boast the supplementary aid of some visible vocabulary, this book might bridge the awkward gap successfully. We should add parenthetically that the visible vocabulary contains only those words beyond the 2000 commonest items found in frequency lists.

On the other hand, there is substantial reason for objecting to this device. Unless special attention is paid to counteracting the slovenly learning habits that it entails, the results are *nil*. The student need know but little to read the page, and when finished he often knows no more. The current tendency of making language study a supine, effortless affair can only have deleterious effects. The same effort must be made to acquire vocabulary as to learn a mathematical formula or memorize a piece of music. If the results are to have any permanent value the student must apply himself as in everything else.

It is only fair, however, to emphasize, in conclusion, that this reader represents a conservative stand. The material is sufficiently difficult to be challenging, and the vocabulary so extensive that the additional aid of visible translations cannot be entirely condemned. Provided the teacher bears in mind the necessity of controlling the new vocabulary by means of some drill scheme, the book may prove a very helpful contribution. And it seems very much worth a try.

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BERKOWITZ, H. CHONON, *College Spanish*. New York: F. S. Crofts and Company, 1938. Cloth. Price, \$1.60.

Excessive dignity always hinders vigor of thought and action and certainly often lessens any interest students may have in beginning grammar. Accept that assumption and you find a valid basis for Professor Berkowitz's grammar, which forgets stilted and formal pedagogy to jockey along buoyantly on racy wisecracks. True, they are the same witticisms and the same humorous approaches to the subject that every bright instructor has delivered to his sometimes unappreciative classes. For that reason, some teachers may feel that their territory has been invaded and their humor lacks spontaneity when written in a book. Nevertheless, the absence of unnecessary dignity at least will assure a complete reading of the grammar by the student, an all too infrequent occurrence.

From the viewpoint of the professor, too, the book has value. If he is wise, it will help him emerge from a carelessly formed groove; it will encourage him to polish his lectures, cloak his illustrations in a new dress and write some new jokes in the margins of his text.

Sprightly and stimulating, the grammar is also technically precise, since the originality and effervescence of style and spirit do not detract from its scholarly attributes. Professor Berkowitz has taught students many long years, and his book is evidently the result of painstaking efforts to keep those alleged learners awake. With some minor exceptions, the discussion of difficult grammatical principles is clear and ample and the drill exercises are sufficiently varied to meet any requirements. The inclusion of two vocabularies in each lesson, the passive more extensive than the active, is a helpful innovation in spite of the fact that many of the vocabularies are of a surprising length. Yet a persistent grammatical martinet may not agree with the introduction of some infrequently used idioms and words or may not approve of the rather rapid grammar progression near the end of the book. Despite all that, even a strict grammarian must agree that the book is an approach in the right direction—a brilliant forward step towards making the essential part of language teaching attractive to the learner.

JOHN A. THOMPSON
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NELSON, IVER N., *Spanish Grammar. Essentials for Beginning Students.* New York: Harper and Brothers, 1938. Cloth. Price, \$1.60.

Among the numerous Spanish grammars which have appeared within the last year or two, this one is unique in its careful segregation of material considered as fundamental and that which comes under the special skills. The author has set out to tell the whole story on the fundamentals of syntax, i.e. the tenses, personal pronouns, adjectives, the relative, interrogative, demonstrative, usage of the subjunctive, comparison, etc. To facilitate the use of these the connectives, which include prepositions, conjunctions and adverbs, are introduced at an early stage. All these items go to make up the sentence and constitute the essentials of verbal expression.

In contrast to the fundamentals, the special skills, such as dates, time of day, numbers, weather, etc., are considered as incidental and are disposed of as vocabulary or in a passing statement. It is the author's conviction that most of those who write beginning grammars over-emphasize the special skills, making these the subject of many lessons and neglecting those fundamentals which are vital to expression.

A second feature of the new grammar is that whenever possible the fundamentals are treated in their entirety rather than in scattered lessons. It is true that in many cases, even in grammars published recently, fundamentals have been partially introduced to the student but have never been completed in the rest of the book. The author has afforded the student a clear perspective of the subject by giving each unit of construction complete in one place. This also helps the student who wishes to refer back to a certain subject. He does not have to look in half a dozen places in the book but generally finds all the information in one lesson.

The present reviewer cannot agree with the author on certain details, such as the relegation of radical-changing verbs, etc., to an appendix. While it may be argued that these matters fall under the heading of special skills, nevertheless it is essential that they be explained and formally taught to the student as they too are essential to expression.

Possibly the strongest point of the new grammar is the abundance of exercise material. Far from scrimping in this particular, Dr. Nelson has painstakingly worked out exercises of all varieties and of unusual length. In fact, some teachers will probably complain that there is a superabundance of exercise material. This is an anomaly in a day when most grammars give only a few sentences for practise on the grammatical principles introduced in the lesson. For those who find it impossible to cover all the sentences of each exercise within the class hour there is an obvious alternative. Some of the sentences of each exercise or some of the exercises may be assigned as home work and not taken up in class except to explain difficulties encountered by the students.

An excellent innovation is the introduction of English and Spanish Verb Groups (Appendix H). A little practice in distinguishing between various implications of the words "get," "take," etc., will give the student insight into one of the problems of translating from one language to another. At first, he always associates the word "go" with *ir* but a casual glance at the verb groups will make him realize the pitfalls that await the careless translator.

The occasional lapse into colloquial expressions, forced English constructions to aid in translating, and too great liberties with the natural sequence of tenses, take their usual toll. A second edition should avoid such expressions as, "Did you use to live?" (63, b, 6), "They didn't use to visit us. (63, b, 12), "This window raises easily." (107, c, 10), "With cutting this grass I think that I have done enough." (135, 8), "If we should go, we shall see our friends." (183, b, 1), "If they be tired, let them go to bed." (183, b, 3), "If it should rain, we shall not go." (186, 14), etc.

A number of typographical errors escaped the scrutiny of the proofreaders: *necesario* for *necesario* (29), *dárselos* for *dárselo* (51), *prática* for *práctica* (56, 13), *su* for *sus* (87, 25), *suyo* for *su* (89), *lavantarse* for *levantarse* (103), *visitos* for *vistos* (114, A, 10), *dajado* for *dejado* (134, 18), *vío* for *vió* (136, 9), *bularse* for *burlarse* (164), *aún* for *aun* (175, B, 2), *problemente* for *probablemente* (175, B, 8), *huberia* for *hubiera* (182, 3), *éxito* for *éxito* (192, 9), *autos/móviles* for *auto-/móviles* (203, 18), *recien* for *recién* (221 and 225, 22), *jovenes* for *jóvenes* (224, 18).

There are some words omitted from the final vocabulary: *alguno*, *comer*, *corto*, *creer*, *derribar*, *ninguno*, *os*, *pero*, *prometer*, *valle*, *vivir*, and "beside," "cap," "chair," "daughter," "dinner," "how many," "how much," "less," "sing," "snow," "son," "teach," "travel," "walk."

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BARLOW, JOSEPH W.: *Basic Spanish*. New York: F. S. Crofts and Company, 1939. Price, \$1.40.

Beginning gently enough with House and Mapes' *The Essentials of Spanish Grammar*, the rush of textbook authors and publishers to get on the band wagon propelled by the Committee on Modern Languages or its antecessors has attained cyclonic proportions. Frequency studies have now caught in their sweep not only elementary readers and grammars, but even review grammars and composition books. The extension of the system to the area of scholarship has, however, met with definite disapproval (*cf.* L. Spitzer in *Language*, xiv (1938), 218 ff.; J. Gillet in the *Hispanic Review*, vii (1939), 253 ff.)

It is to be bent like the reed in the wind to suggest, as has been done (*cf.* C. E. Kany, *Advanced Spanish Conversation*, D. C. Heath and Co., Boston, etc., n.d., p. iii) that the adoption of word counts from literary sources does not help the student with "I want my steak rare," etc., etc. Nor apparently has any one considered the satisfaction accruing to him who is able to handle in the foreign language expressions which are frequent in his own, whatever their relative place in the frequency tables; for example, "proportionate comparison."

Within the territory ruled, and more properly, by the indispensable minima, is the text under review. In twenty-five lessons it aims to present "the constructions of highest frequency," "a truly basic vocabulary," and "the commonest idioms." And the task is accomplished by an experienced teacher, who leaves little room for criticism. The order of presentation of grammatical points is meditated, the lessons begin with a connected text, to allow for a certain amount of inductive reasoning by the student, the statements are clear, correlative material is introduced. Novel is the rejection of the traditional division into three groups of radical-changing verbs. Whether students will for themselves make the conventional subdivision, I can only suspect, but experience of the author's colleagues with a preliminary version of the text implies the contrary.

Among the very few statements open to discussion is, for example, that "*x* [is] pronounced like *x* in *exact*" (*loc. cit.*, p. 10). Navarro Tomás, in his *Manual de pronunciación española*, cuarta edición, 1932, §129, emphatically disagrees, holding that such an *x* is always voiceless. The order of illustrative lists (§§54, 70, 76, 91, 115 end, 124, 125) inclines me to ask, not having at hand Buchanan's vocabulary study, whether the arrangement is capricious or on the scientific basis of frequency. To take one instance, countries of whose name the definite article ordinarily forms a part are thus listed: *el Perú, el Paraguay, el Uruguay, El Ecuador, el Brasil, el Salvador, el Canadá, el Japón*. If this is relative frequency, well and good; if not, would not alphabetizing or more exact geographical grouping be preferable? I submit that a closer equivalent of *debe(n)* in §§92, 2 and 92 is *must*, and that *should* is nearer the "unfilled obligation" of *debería, debía, debiera*. Lastly, it seems unwise to call the feminine use of *mar* predominant (*loc. cit.*, p. 111, note), in view of Lundeborg's statistical study (*cf. the Hispanic Review*, 1 [1933], 309 ff.). He finds that in modern prose *mar* is predominantly of the masculine gender, and that "when joined . . . to geographical adjectives to designate a particular sea or ocean, it is always masculine." This ought to suffice for beginning students.

It is difficult to evaluate a text dealing with only tried and true matters, but, on preparing to choose an elementary grammar made on the basis of this one, I should think that the experience of its author, and its general impression of clarity and sanity, would be sufficient reason for it to be one of the first considered.

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DASCH, BEN, and ABRAMOWITZ, NOAH, *Primer Librito de Lectura*, supervised by Clara Lindner Muñoz. New York: Globe Book Company, 1938. Price, \$1.08.

The purpose of this Spanish reader is, as the Preface states: "to present for enjoyment a series of stories of subject matter intrinsically interesting for pupils of junior high and high school age, and gradually increasing in difficulty." The stories are very suitable for this purpose, especially for junior high pupils.

The stories are short, simple in structure, and pleasing. They stimulate reading for enjoyment. The vocabulary has been very carefully chosen from the words found in Keniston's "A Basic List of Spanish Words and Idioms," introducing a few new words at a time, thus following the fundamental principle of Michael West: "Six new words per page would be the highest limit at which the child could preserve the continuity of the story and enjoy his task."

The Ejercicios which are found at the end of each lesson are too long. These Ejercicios are divided into several sections, ranging from six to thirteen sections. The number of the sections varies greatly. For example: in the Ejercicios of Lesson I, there are ten sections; of Lesson III, there are six; of Lesson IX, there are thirteen; of Lesson XVIII, there is one.

The cultural material, especially that which deals with Hispanic civilization, is excellent and instructive.

The numerous illustrations and the end paper pictorial maps of Spain add greatly to the attractiveness of the book.

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• Books Received •

MISCELLANEOUS

- Bond, Otto F., *Fifty Foreign Films*. Chicago: The University of Chicago Press, 1939. Price, 50 cents.
- Palfrey, T. R., Fucilla, J. G., and Holbrook, W. C., *A Bibliographical Guide to the Romance Languages and Literatures*. Evanston, Ill.: Chandler's Inc., 1939.
- Walsh, Gertrude, *Sing Your Way to Better Speech*. New York: E. P. Dutton & Company, Inc., 1939.

FRENCH

- Bernard, Tristan, *L'Anglais tel qu'on le parle, et Quelques Anecdotes*. Adapted and Edited by Otto F. Bond. Boston, etc.: D. C. Heath and Company, 1939. Price, 32 cents.
- Kettridge, J. O., *French Idioms and Figurative Phrases*. New York: Charles Scribner's Sons, Price, \$2.25.
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- Pusey, W. W., *Louis Sébastien Mercier in Germany*. New York: Columbia University Press, 1939. Price, \$2.50.
- Roe, C. A., and Roe, F. C., *Scènes de la Vie Française*. London, etc.: Longmans, Green and Co. Price, 90 cents.
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- Howe, George M., *Elementary German, Additional Vocabularies and Supplementary Exercises*. New York, etc.: Harper & Brothers Publishers, 1939.
- Morgan, B. Q., and Wagner, Fernando, *Deutsche Lyrik seit Rilke, an Anthology*. New York. F. S. Crofts & Co., 1939. Price, \$1.50.

SPANISH

- Alpern, Hymen, and Martel, Josi, *Diez Comedias del Siglo de Oro*. An annotated omnibus of ten complete plays by the most representative Spanish dramatists of the Golden Age. New York, London: Harper and Brothers. Price, \$3.50.
- Biaggi, Zelmira, and Sanchez y Escibano, *English Translations from the Spanish, 1932 to April, 1938*. Stonington, Conn.: Stonington Publishing Company, 1939. 18 pp. Price, 50 cents.
- Crow, John A., *Cuentos hispanicos*. New York: Henry Holt and Company, 1939. Price, \$1.35.
- De Mayo, Margarita, *El Licenciado Vidriera visto por Azorin*. Edited with introduction, exercises, notes and vocabulary. New York: Oxford University Press, 1939. Price, \$1.00.
- Espinosa, Aurelio M., *Historia de la Literatura Española*. New York: Oxford University Press, 1939. Price, \$1.80.
- Willett, A. P., and Russo, F. A., *Spanish Composition and Conversation*. New York: The Macmillan Company, 1939. Price. \$1.25.